

SLIPKNOT LIVE!

HIT PARADER

HIT PARADER

SLIPKNOT

HP EXCLUSIVE

**INSIDE THE
MUTANT METAL
ARMY'S NEW
LIVE DISC!**

**THE SECRETS
BEHIND 9.0: LIVE**

**FREE
INCREDIBLE
PULL-OUT!!!**

www.hitparader.com

MAGNA PUBLISHING GROUP

©

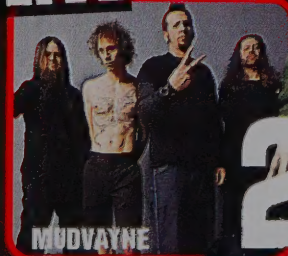
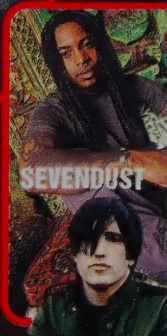
\$5.99US/\$6.99CAN/£3.25UK



0 74470 03268 7

NOV 2005

**PLUS: AUDIOSLAVE + AC/DC + STAINED
THE DARKNESS + AS I LAY DYING + SOULFLY**



OVER
25 NEW
CD
REVIEWS



4

TEAM CAPTAINS

PICK

55

ARTISTS

FROM

42

BANDS

ROADRUNNER UNITED

THE ALL-STAR SESSIONS

IN STORES NOW

PICK UP **ROADRUNNER UNITED THE ALL-STAR SESSIONS** AND ENTER TO WIN ONE OF FOUR IPODS LOADED WITH THE ENTIRE ROADRUNNER CATALOG AND ENGRAVED WITH THE SIGNATURES OF THE TEAM CAPTAINS:

JOEY JORDISON, ROBERT FLYNN, MATTHEW K. HEAFY AND DINO CAZARES!

AND A CHANCE TO WIN 25 FREE DOWNLOADS FROM **ROADRUNNER RECORDS**.

ROADRUNNER
RECORDS 25

ROADRUNNERRECORDS.COM/UNITED

© 2005 ROADRUNNER RECORDS, INC.



HIT PARADER

C O N T E N T S

FEATURES

- 16 CLUTCH: PRESSURE PLAYERS
- 24 AUDIOSLAVE: RIDING THE WAVE
- 26 AC/DC: THE LEGENDS RETURN
- 28 MUDVAYNE: SHOWING THEIR METTLE
- 32 NINE INCH NAILS: HAMMER AND TONG
- 34 STAIN'D: A NEW CHAPTER
- 38 SYSTEM OF A DOWN: DOING NO WRONG
- 40 LINKIN PARK: LOVED & LOATHED
- 42 BLACK SABBATH: PONDERING THEIR FUTURE
- 44 THE DARKNESS: TAKING ON THE WORLD
- 46 SLIPKNOT: NINE ALIVE
- 50 CENTERFOLD: SLIPKNOT
- 52 DISTURBED: FISTS IN YOUR FACE
- 54 MESHUGGAH: MORE THAN 32
- 56 AS I LAY DYING: DIRE CONDITION
- 58 COLD: PAIN KILLERS
- 66 SEVENDUST: A FRESH START
- 68 SOULFLY: TO THE MAX
- 70 DARK NEW DAY: HITTING THEIR STRIDE

DEPARTMENTS

- 6 WE READ YOUR MAIL
- 10 CAUGHT IN THE ACT: CORROSION OF CONFORMITY
- 12 SHOOTING STARS: EVEN-X
- 14 PICK HIT: MORNINGWOOD
- 18 COLLISION COURSE
- 20 HEAVY METAL HAPPENINGS: *THE HOTTEST GOPSSIP*
- 30 THEY SAID IT: *ROCKERS SPEAK OUT!*
- 60 OVER THE EDGE: *METAL'S FUTURE STARS*
- 72 COMIN' AT YOU: *HOT NEW BANDS*
- 74 FROM THE HP VAULT
- 76 METAL MUSINGS
- 92 TOYS IN THE ATTIC: *GAMES & GEAR*
- 94 TECH TALK: THE ROLLING STONES
- 96 INSTRUMENTALLY SPEAKING
- 98 DRUM BEAT

NOV 2005 NUMBER 492

PUBLISHED BY:

Hit Parader Publications, Inc., 46 Violet Ave., Poughkeepsie, NY 12601

EXECUTIVE PUBLISHER: Mitch Herskowitz

EXECUTIVE EDITOR: Andy Secher

EDITOR: Amy Sciarretto

MANAGING EDITOR: Renee Daigle

COPY EDITOR: Charla Hudson

ART DIRECTOR: Frank Cafiero

PHOTO EDITOR: Debra Trebitz

CIRCULATION MARKETING DIRECTOR: Evan Honig

NEW JERSEY EDITORIAL OFFICE

210 Route 4 East, Suite 211
Paramus, NJ 07652 • (201) 843-4004

CONTRIBUTING EDITORS

Vinny Cecolini, Gail Flug, Jeff Kitts, Kevin Michaels, Pat Mitchell, Ilko Nechev, Patti Romanowski, Pamela Shaw, Michael Shore and Jodi Summers.

CONTRIBUTING PHOTOGRAPHERS

Annamaria DiSanto, George DeSota, Rick Gould, Ross Halfin, Glen LaFerman, Krasner/Trebitz, Liza Leeds, Eddie Malluk, Larry Marano, Jeffrey Mayer, Starfile, Chris Walter/ Photofeatures, Mark Weiss, Frank White, and Neil Zlozower.

ADVERTISING REPRESENTATIVES

NATIONAL ADVERTISING DIRECTOR

Mitch Herskowitz
441 Lexington Ave., Suite 1203
New York, NY 10017 • (212) 490-1715

WEST COAST REPRESENTATIVE

Jeff Lubetkin Associates, P.O. Box 9252
Calabasas, CA 91302 • (818) 222-7516

ADVERTISING MANAGER

Hit Parader Publications, Inc.
c/o Victor Sierkowski
(214) 504-0278

HIT PARADER (ISSN 0162-0266) Vol. 51, No. 492, NOV 2005. Published monthly by Hit Parader Publications, Inc., 46 Violet Ave., Poughkeepsie, NY 12601, under license from LLS Media Corp. Periodicals Postage paid at Poughkeepsie, NY, and at additional offices. Postmaster: Send address changes to: Magazine Services, Dept. HP, P.O. Box 270, White Plains, NY, 10605-0270.

Contents copyrighted © 2004. All rights reserved. Reproduction or use in any part of the contents without prior remission of the publisher is prohibited. Subscription: 12 issues \$29.50, 24 issues \$55.00. All orders must be in U.S. funds. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Hit Parader Publications, Inc., 210 Route 4 East, Paramus NJ 07652-5103, and accompanied by stamped self-addressed envelope.

All models are at least eighteen (18) years of age. All photographs are posed for by professional models except as otherwise noted. Neither said photographs nor the editorial nor quotations accompany such photographs are to be constructed as indication of the person's sexual orientation, conduct, personality, or actual quotation. Hit Parader assumes no responsibility for the advertisements made therein of the quality and deliverability of the products themselves. Hit Parader assumes no responsibility to determine whether the people whose photographs or statements appear in such advertisements have in fact endorsed such product or consented to the use of their names or photographs or the statements attributed to them. The publisher is exempt from the record-keeping requirements and disclosure statements mandated by 18 U.S. Code Section 2257 a-c and the pertinent regulations, 28 C.F.R. Ch 1, Part 75, since all of such material falls within the exempted material set forth in Section 75(a)(1-3) of the regulations. PRINTED IN U.S.A.

Distributed By Curtis Circulation Co.,

www.hitparader.com

Dave Navarro

the panic channel



YAMAHA
GUITARS

LLX6 DN
DAVE NAVARRO SIGNATURE



SEND LETTERS TO **HIT PARADER**,
210 ROUTE 4 EAST, SUITE 211,
PARAMUS, NJ 07652

WE READ YOUR

MAIL

TOP 100 CONTROVERSY

Hit Parader's All-Time Top 100 Metal Stars list was awesome! I really liked the way that you had stars from today right along-side stars from 30 or 35 years ago. I thought it gave a really good indication of how the metal form has evolved over the years. And, best of all, I agree with all (well.. almost all) of your top selections.
Brad
Houston, TX

Thank you for your *Top 100 Metal Stars* special issue. I loved it. But I do have a few questions for you. Who exactly decided on which stars should be included on your list... and which ones should not. Was it a hand-picked team of well-seasoned metal veterans who know the "ins and outs" of the form's history? Or was it the janitor down the hall randomly drawing names out of a waste basket? I'm not necessarily arguing about most of your choices, but I will say that some of what I read (and the placement of the stars involved) sometimes seemed

more-than-a-bit arbitrary, if you catch my drift.

Mary
Jacksonville, FL

It was very interesting that Ozzy Osbourne was the Number One dude in your *Top Metal Stars* list. Is that because of the 35 years of metal magic he has created in Black Sabbath and on his own, or because he's become one of the few metal cross-over celebrities due to the success of his recent TV series? It's not a big deal, but I was just wondering.

Lacy
Seattle, WA

Sorry to be kind of picky, but here's a subject that's been bothering me for years. Where does one draw the line between heavy metal and hard rock? I noticed in your *Top 100 Stars* issue that you included people like Jon Bon Jovi in a "metal" list. That's kind of stretching the point isn't it? Even great rockers like Axl Rose really aren't metal, are they? I mean if Tom Araya and



Axl Rose: Hero to millions.

UNLEASH IT.

The All New Joey Jordison Snare

13" x 6.5" Steel Shell
SuperHoop II
Stainless Steel Tension Rods
SR-017 Strainer

Marked with the sign of the Knot.
All in a finish as Black as your heart. Maggot!

Pearl

www.pearldrums.com

An
**Evil
Necessity**





Linkin Park: Subject of controversy.

Ozzy Osbourne are metal, then how can those other guys be?

P.J.
Arlington, VA

METAL'S "RETURN"

I'm really getting sick and tired of the mainstream media acting like there's this major heavy metal "revival" going on because bands like System of a Down, Slipknot and Audioslave have recently found themselves at the top of the charts. Those people act like metal disappears, or at least goes into hibernation, for long stretches of a time. They've got to be kidding! While they might be out dancing to the latest disco trend or trying to be cool by getting into rap, the rest of us are still listening to great heavy metal. It's never been away... but it may be stronger than ever.

Tim
Ardmore, OK

It's great that bands like Nine Inch Nails, Judas Priest and Audioslave have had such successful years in 2005. Their success shows the diversity of the hard rock form. Just look at each of those bands; could they possibly be more different? One is an industrial metal outfit that relies primarily on keyboards and technology, one is a classic metal unit, and one is a band that follows up in the form's noble blues-rock traditions.

Peter
Durham, NC

I saw a report on MTV a few weeks ago that was saying how "hot" metal was because of road ventures like *Ozzfest* and the *Subliminal Verses Tour*. Are they the real reason that metal is going through one of its traditional resurgences? I don't think so. I think it's because there's a great mix of young bands like Mastodon and Killswitch Engage getting a lot of people excited, and there are also a lot of veteran acts, like Black Sabbath and Iron Maiden, who are getting long-time fans back into the music they love.

Ray
Medina, NY

I read *Hit Parader* every month, and have for the last seven years. I think it's the best magazine out there because you're not afraid to provide in-depth—and recurring—coverage of hard rock's biggest acts right

STRATOVARIUS

THE NEW STUDIO ALBUM
FEATURING
"Maniac Dance"



STRATOVARIUS



IN STORES NOW

www.hiscorecords.com
www.stratovarius.com

WE READ YOUR MAIL

along-side coverage of the new and exciting upstarts that keep the style fresh and alive. But I do find it interesting, and a bit strange, how certain bands that you peg as The Next Big Thing one year, are virtually forgotten the next. What am I talking about? Think about bands like Adema, Powerman 5000 and Orgy. Where are they now?

Maddie
Andover, OH

SHOCK vs. ROCK

I love Slipknot with my heart and soul. It makes me angry when some so-called metal fans make fun of them and call them "poseurs", or worse. I wish they'd get beyond their outrageous look and try to understand the brilliance of what these nine rockers are expressing through their music. They truly are the voice of a Lost Generation, and if they can help us find ourselves, then they've done more than make great music—they've become true cultural icons.

Bill
Cleveland, OH

If I was forced to choose between Shock Rock bands like Slipknot or pure rock bands like the Darkness, there's no question which way I'd lean. Gimme the Darkness any day. I can't wait to hear their new Roy Thomas Baker-produced album. It should make them bigger stars than ever before. A band like the Darkness has a rich



Black Sabbath: What's next for the Ozz?

understanding of hard rock history, while the likes of Slipknot seems totally obsessed with just acting pissed off with everyone and everything. Hey guys, get over it!
Warren
Tucson, AZ

It's great that veteran metal bands like Anthrax and Judas Priest are so active these days showing today's rock fans how metal is *supposed* to look and sound. Too many of those fans have grown to believe that Slipknot are the be-all and end-all of con-

temporary metal. That's just not true.
Beth
Pueblo, CO

I'm really torked at Linkin Park. They were once a great band, now they're cavorting with rap artists and trying to expand their audience base. There's nothing wrong with rap, but it's got no place in hard rock. Give me Slipknot, a band who know their own limitations.
Mysterious L
Ottawa, Canada

ARCH ENEMY

DOOMSDAY MACHINE

AS SEEN ON

OZZ FEST
2010/15



www.archenemy.net

For more info on them and other Century Media artists, tour dates, free MP3s, and more visit www.centurymedia.com

Powered by:

iTunes

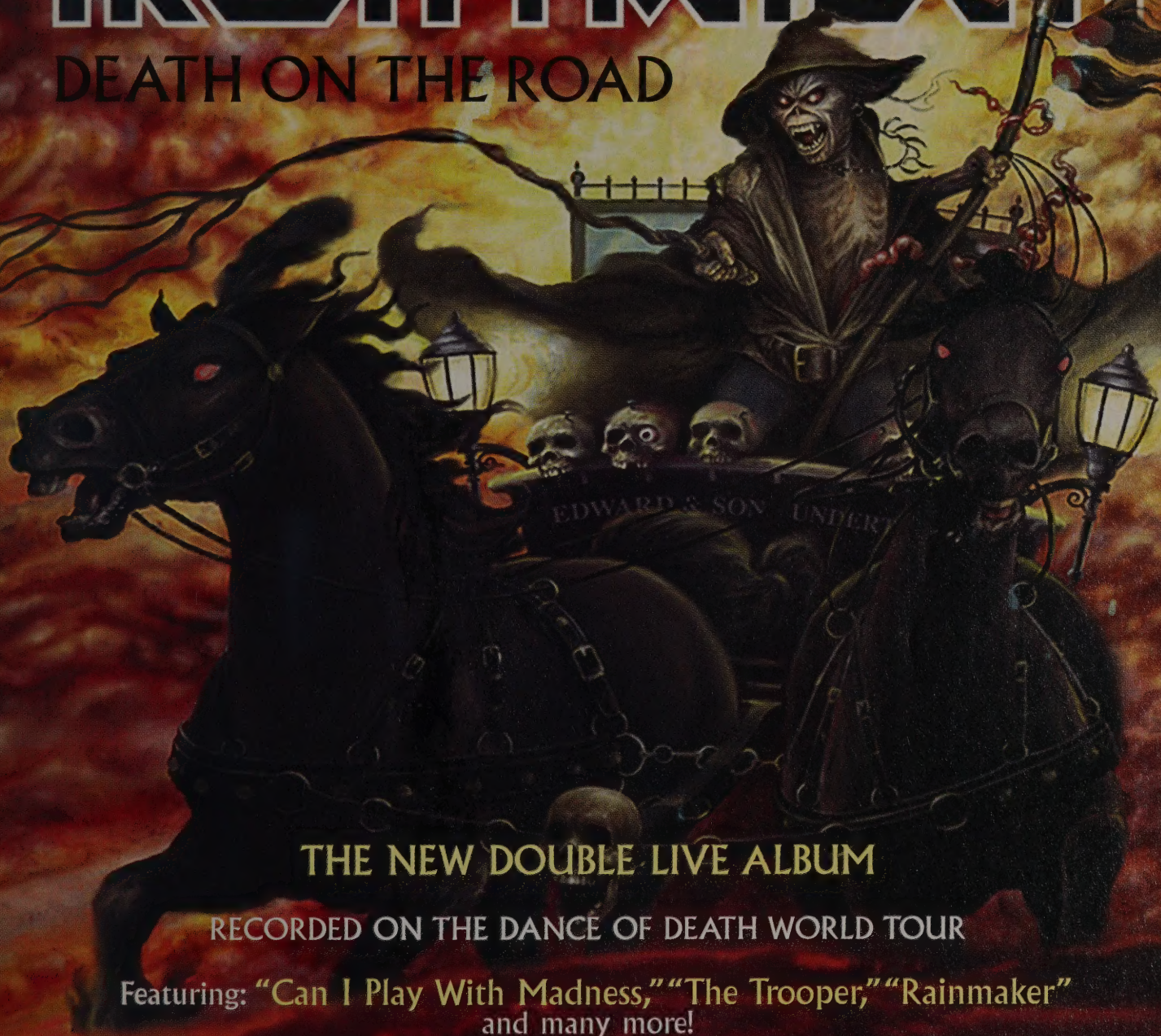
Music
CHOICE

purevolume
www.purevolume.com

AVAILABLE AT **CD**
Thousands of Possibilities

IRON MAIDEN

DEATH ON THE ROAD



THE NEW DOUBLE LIVE ALBUM

RECORDED ON THE DANCE OF DEATH WORLD TOUR

Featuring: "Can I Play With Madness," "The Trooper," "Rainmaker"
and many more!

IN STORES NOW



COMING SOON: DEATH ON THE ROAD DOUBLE DVD

Available at all

**BEST
BUY**

locations

PRODUCED BY KEVIN SHIRLEY.
CO-PRODUCED BY STEVE HARRIS.
ENGINEERED & MIXED BY KEVIN "CAVEMAN" SHIRLEY.

WWW.IRONMAIDEN.COM WWW.SANCTUARYRECORDSGROUP.COM



CAUGHT IN THE ACT

BY DAMON
LANCASTER

CORROSION OF CONFORMITY

Pepper Keenan sat on a bench located in Corrosion of Conformity's relatively quiet pre-concert dressing room fretting over the contents of his sandwich. Ever-so-carefully the scruffy vocalist/guitarist took apart layer after layer of his supposed dinner, placing the tomatoes on one side, the lettuce on another and the rather nondescript brand of reddish meat on yet another. With the precision of a master surgeon, Keenan then began reassembling his meal, carefully laying down a base of mustard, then administering the meat, then the tomatoes, and finally the lettuce and bread. Once the sandwich was complete, Keenan proceeded to devour it with all the savoir-faire of a hungry wolf on the prowl. Seemingly within seconds it was gone, and as he brushed the few remaining crumbs from his black T-shirt, Keenan couldn't help but smile.

"That was goooood," he said in his New Orleans drawl. "Putting together a good sandwich is kind of like putting together a good song. You need to really have everything in the right place and in the right balance. If you don't have that it just ain't gonna be right. You can have all the right ingredients, but if you don't blend 'em just right you're gonna end up with a mess."

With his ramblings on music and food coming to an end, vocalist/guitarist Keenan knew it was time for he and band-mates Woody Weatherman (guitar), Mike Dean (bass) and Stanton Moore (drums) to get ready for another evening of work. Of course, with COC, that didn't mean dressing up or primping for the stage lights. All it *really* meant was getting themselves mentally prepared to put aside the mundane matters of everyday life and focus totally on the hard-core, full-throttle metal musings that have long been this band's calling card. So with little further fuss, Keenan stood up, walked over to where a roadie had placed his stage guitar, and began the 30-minute process of warming up his fingers, his voice and his rock and roll soul. Soon the entire backstage area was reverberating with the sounds of guitars, basses and drums being turned on, tuned and toned.

These varied time-honored pre-concert rituals came to an end, and the members of COC headed out to the darkened stage to launch into their tight yet eminently flexible set. As

soon as the house lights went down and the stage lights went up, the crowd of 2,000 frenzied fans burst into a spontaneous roar of adulation as they stood atop chairs and each other in order to better see their conquering heroes. In an attempt to acknowledge this overt outpouring of love and devotion, Keenan and Weatherman cast a few guitar picks into the throng, as if to satiate the savage beast. But as soon as the band launched into their show, which drew heavily from their latest release, **In The Arms of God**, as well as from the unit's "classic" discs, **Deliverance** and **Wiseblood**, the fan's response seemed to grow

**"You
can feel
our fans
as well
as hear
them."**



Pepper Keenan: "There are nights when you just don't want to leave the stage."

even louder and more intense.

"You can *feel* our fans as well as hear them," Keenan had said before the show. "It's amazing being up there and just feeling this incredible wave of energy coming towards you. It's the most amazing thing I've ever experienced in my life, and it happens each and every night."

For the next 60 minutes COC had the crowd eating out of the palm of their collective hand. They played old songs such as *King of the Rotten* and *Albatross* along-side new odes like *Stone Breaker* and *Paranoid Opioid*. Each song, old or new was greeted like a long lost friend by the responsive crowd, being embraced in a passionate hug of affection that left little doubt about the devotion this packed house held for each and every one of Corrosion Of Conformity's efforts. By show's end, both the band and their followers were drenched with sweat and drained of energy—but all were ready to keep dishing out the rock and roll vibe for as long as they could.

"There are nights when you just don't want to leave the stage," Keenan said as he cooled off after the show. "You just want to stay up there all night long. You know you've played your set, you've given the fans everything you can, but you still don't want to go home. I guess that feeling is what makes doing this so much fun."

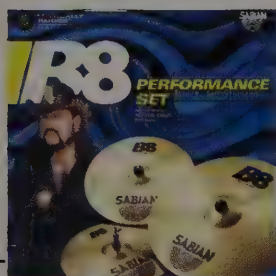
THE GREAT B8 CYMBAL SETS GEAR GIVEAWAY



> GET GREAT EVERYDAY B8 PRICES PLUS A FREE LOAD OF COOL GEAR – INCLUDING AN ADDITIONAL CYMBAL – WHEN YOU PICK UP A ‘SONICALLY MATCHED’ B8 SET AT YOUR SABIAN DEALER.

LIMITED TIME OFFER!

B8 PERFORMANCE SET WITH FREE CRASH AND ACCESSORIES

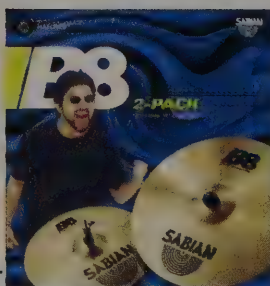


SONICALLY MATCHED™
14" HI-HATS
16" THIN CRASH
20" RIDE

+FREE
(VALUE OF \$185 US)

- 18" B8 THIN CRASH
- CYMBAL BAG
- 14" REMO DRUM HEAD
- VIC FIRTH 5A DRUM STICKS
- CAMBER DRUM KEY

B8 2-PACK WITH FREE SPLASH AND ACCESSORIES



SONICALLY MATCHED™
14" HI-HATS
18" RIDE

+FREE
(VALUE OF \$100 US)

- 8" B8 SPLASH
- 14" REMO DRUM HEAD
- VIC FIRTH 5A DRUM STICKS
- CAMBER DRUM KEY

NEW!

B8 ECONOMY PERFORMANCE SET WITH FREE CRASH AND ACCESSORIES




SONICALLY MATCHED™
13" HI-HATS
14" THIN CRASH
18" CRASH RIDE

+FREE
(VALUE OF \$145 US)

- 16" B8 THIN CRASH
- 14" REMO DRUM HEAD
- VIC FIRTH 5A DRUM STICKS
- CAMBER DRUM KEY

BAND ON THE RISE!
SHOOTING STARS
BY SAM HATCHER



EVEN X

"We're a very spiritual band"

Sometimes when a band promotes their producer, mixer, manager, whomever more intensely than themselves, it sets off an alarm signal in the brains of all those who hear such mumbo-jumbo. After all, it's only natural to assume that there's gotta be a reason that a young act wants attention focused upon those around them rather than on themselves, doesn't it? But as the old saying goes, when you assume, you run the risk of making an "ass" out of "u-and-me."

As it turns out, in the case of the young, hungry L.A.-based heavy metal band Even X, it seems that the main reason they so heavily promote the fact that former Machine Head and Soulfly guitarist Logan Mader served as the high-powered mixer of their debut disc, **Angry Mirror**, is to help establish their hard rock "cred". Indeed, the music created by vocalist Ricky Kay, guitarist Corey Druman, bassist Darren Isky and drummer Jason Bates is more-than interesting and powerful enough to draw and then maintain our attention. So the question begs to be asked, why so much focus on Mr. Mader?

"When you're a young band like ours, having someone like Logan want to get involved kind of puts a stamp of approval on what you're doing," Kay said. "He's someone we've always admired because we love the

bands he's been in. So to have him hear our stuff and get excited enough to want to get involved with our first album was a great compliment to us. So yeah, we were excited about having him as a part of our team."

Fact is, through his high-profile efforts, Mader's only served to add a bit of final luster to the intense, brutal and at times surprisingly uplifting sound created by Even X throughout **Angry Mirror**. On such tracks as *Chills*, *Chain Me Down* and *Searching*, this power-packed quartet display a musical intensity and intelligence that belie their relatively short time together. From start to finish, the band's debut

about— seeking spiritual enlightenment in a very sick, destructive world."

For Even X, their search for both enlightenment and rock and roll success began almost five years ago. Formed and fronted by the dynamic Kay in 2004, Even X quickly set out to establish themselves as a heavy metal band with a decidedly different twist. Eschewing the conventional efforts to land a major label deal, Kay actually set about creating his own recording and distribution network, launching Sunland Records in the process. And now with the release of **Angry Mirror**, Kay's quest to get his band and his music in the national

"Our material has to do with self-realization and self reliance."

disc rocks with both power and purpose, displaying the kind of insightful musical philosophy too rarely heard in music this heavy. Subjects ranging from self-awakening to the perils inherent with religious fervor are all fair game for Even X, and rather than taking a simplistic, predictable stab at such meaty matters, these guys choose to display their smarts right along-side their over-amped sound.

"A lot of our material has to do with both self-realization and self-reliance," Kay said. "We're a very spiritual band, but we don't necessarily feel you need to turn to organized religion in order to attain your spiritual enlightenment. That's what a song like *Searching* is

spotlight seems to have paid some major dividends.

"This has been a true challenge," the singer said. "But it's also been a true labor of love. I believe so much in this band and in the music we're making that nothing else matters. We've always done things our own way, so getting the album out through our own label is very much in character. All we want is to make sure that people hear what we've created. That's the key to everything. Our goal from the very beginning was create an album that would not only kick your ass, but haunt your soul."



SOULFLY

DARK AGES



THE NEW ALBUM
IN STORES NOW

FEATURING
"CARVED INSIDE" & "FRONTLINES"

ALSO AVAILABLE: 2-CD ANNIVERSARY EDITION OF SOULFLY'S DEBUT ALBUM

SOULFLY.COM • ROADRUNNERRECORDS.COM



ROADRUNNER
RECORDS

© 2003 ROADRUNNER RECORDS, INC.



MORNINGWOOD

HARD TO HANDLE

At first glance the name Morningwood might sound like it should be drawn from a signpost marking the beginning of an idyllic country lane. Then with a little more thought, the moniker takes on connotations more associated with the old *Beavis & Butthead* cartoon series... you know morning wood. If we can properly read the intentions of vocalist Chantal Claret, bassist Pedro Yanowitz, drummer John Paul Keenon and guitarist Richard Steel (and we think we can!) then we believe we're pretty darn spot-on with our more sexually suggestive interpretation.

Any way you may wish to interpret Morningwood's eye-catching name, however, the impact of their music is the same. With rich and varied histories that have included times in bands as diverse as Spacehog, the Wallflowers and Cibo Matto, this New York-based hard rock unit has been opening eyes and ears with their explosive sound and off-center musical approach. And now with the release of their self-titled debut disc (which has drawn comparisons to such notorious party-hearty bands as Motley Crue, Guns 'N' Roses and Diamond Dave-era Van Halen), it appears as if this unlikely quartet is about to give some "morningwood" to everyone yearning for a dose of pure, fun-loving, rock and roll energy.

"Our approach from the very start was to make our music sound like it was a monster truck having sex with a Bond girl," Claret said. "For us the entertainment factor is huge! It's supposed to be fun, energetic and make everyone want to get off their asses. That's one of the reasons that even more than making music in a studio we love to get on stage and win a crowd over. It's our goal to win the crowd over every night—whether they know us or not."

All this action started back in 2001 when Yanowitz and Claret first met at a NYC birthday bash for Sean Lennon, son of the late Beatle. When everyone was asked to offer a spontaneous musical tribute to the birthday boy, Claret's jaw-dropping vocal performance instantly caught Yanowitz' attention. For all intents and purposes, Morningwood was born at that very instant. Over the

next two years, as the duo simultaneously filled out their budding song catalog and rounded out their fledgling unit's lineup, they began hitting the notorious New York City club circuit. Within weeks their pull-no-punches performances were drawing sell-out crowds to traditionally jaded Big Apple watering holes, and the record labels began to take notice. By early 2004 Morningwood has signed a major label deal and headed off to London to begin work on their debut disc.

"There were so many distractions for us in and around New York," Claret said. "We wanted to get away from that, but maintain our Big City energy."

London seemed like the perfect place. There were a minimum of outside interests—just us, our gear, our songs, and the studio."

Judging by the results the band achieved on such songs as *Take Off Your Clothes*, *Jetsetter* and *Nu Rock*, there's little doubt that they've managed to capture a great deal of their on-stage charisma on *Morningwood*.

While, quite obviously, their visual theatrics need to play in the mind's eye, it doesn't take a particularly vivid imagination to picture Claret sexily winding herself across the concert stage as one listens to this disc's contents. But hopefully before long, one and all will have the chance to watch this hard charging unit present their carefully crafted odes upon the concert stage.

"We'll jump at any touring chance that comes our way," Claret said. "It can be a club, or opening for an arena act, we don't care. The beauty of what we do is that it translates in any environment where people want to have fun and listen to some kick-ass music. If you're not one of those people, we definitely recommend that you *don't* come to one of our shows."

**"We're from a place,
Tulsa, that's kind of in the
middle of nowhere."**

SEPULTURA
"ROOTS"



ROADRUNNER 25
RECORDS

TO COMMEMORATE 25 YEARS OF GENRE-DEFINING MUSIC,
ROADRUNNER RECORDS IS RELEASING DEFINITIVE VERSIONS OF CLASSIC METAL
ALBUMS. EACH WITH A 2ND DISC LOADED WITH AMAZING BONUS CONTENT.
THESE ARE THE ULTIMATE EDITIONS OF MUST-HAVE ALBUMS.
ROADRUNNERRECORDS.COM/25 • © 2010 ROADRUNNER RECORDS, INC.



FEAR FACTORY
"DEMANUFACTURE"



(CLOCKWISE FROM TOP LEFT)

Paul Romanko

SHADOWS FALL

Clint Norris

AS I LAY DYING

Peter Iwers

IN FLAMES

Sharlee D'Angelo

ARCH ENEMY

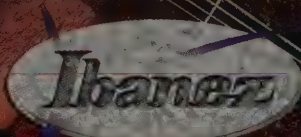
Mike D'Antonio

KILLSWITCH ENGAGE

from the Very DEPTHS of OZZ

Why did Ibanez basses rule both the first AND second stages of Ozz this summer? To explain in words would take too long. But you can HEAR why in just a few seconds...by listening to any of the albums these bassists of Ozz have played on Or by playing an Ibanez bass yourself at your local authorized Ibanez dealer.

EXCLUSIVE BASS & GUITAR
SPONSOR OF



ibanez.com

"We make music with no excuses and no apologies."

BY TOM LONG

Any way you look at it, Clutch have created quite a reputation for themselves. Nearly 15 years after first hitting the heavy metal scene, this Maryland-based band is not only surviving, but prospering, with a new disc, **Robot Hive/Exodus**, which stands as this unique unit's latest stab at communicating their metallic message to the masses. In every note they play and at every show they perform (including their current *Sounds of the Underground* road run where they're co-headlining with Lamb of God), it remains apparent that this persistent, heavy-handed crew has perfected the craft of presenting short bursts of pure rock and roll energy that leap like attack dogs out of your stereo speakers to grab your by the throat. As shown throughout their latest disc (which features 14 fast-paced tracks), vocalist Neil Fallon, guitarist Tim Sult, bassist Dan Maines and drummer Jean Paul Gaster have once again constructed a non-stop, pedal to the metal hard rock assault on the senses. It's the kind of album seemingly guaranteed to annoy those not attuned to this band's no-holds-bared style while pleasing anyone with an ear for off-beat lyrics and skull-crushing riffs.

"We just do what we do," Fallon said. "And we do it with no excuses and no apologies. We entertain ourselves first, and then

we entertain everyone else. We're not trying to produce something that would be viewed as 'popular', and we never write songs just so they might be played on the radio. As a result, it's been difficult for labels to place us. Sometimes it's been like trying to fit a square peg in a round hole."

It certainly has been difficult for labels to discover the proper means of dealing with Clutch's unusual and uncompromising rock and roll approach. In fact, throughout this unit's long history, their music has been released on no less than five different labels. That fact alone tells you two things. One is that these guys are probably *never* gonna be platinum-selling superstars. The other is that Clutch is so good, and so distinctive in their style and sound that just about every label in creation believes *they* might be the ones to finally turn them into a big-time attraction. But with the release of **Robot Hive/Exodus** (which joins such illustrious predecessors as 1993's *Transnational Speedway League: Anthems, Anecdotes and Undeniable Truths*, 1995's *Clutch*, 1998's *Elephant Riders*, 2001's *Pure Rock Fury* and 2003's *Blast Tyrant* in the group's musical arsenal), maybe the time is now at hand for this heavy-handed unit to once

again reach for the stars.

"I don't know of any other band that's been on five different labels in their career," Fallon said. "In some ways it's been frustrating for us, but in another way it's been liberating. But I guess our attitude is that we'll keep tryin' until we get it right. This time I think we have."

The seeds of Clutch were sown all the way back when Gaster and Fallon first met in the seventh grade. Even at that early age the pair knew they wanted to play music, and while they're the first to admit that their initial band efforts were far from great, they felt that together they possessed something special. Over the years, as countless other musicians drifted in and out of their various bands, the two stuck together waiting for the right combination to come together. Slowly, but surely, it did, the net result being a band with a wide-ranging, yet always-on-the-edge approach. As shown throughout **Robot Hive/Exodus**, on tracks like *Burning Beard* and *Circus Maximus*, this is one group that still thrives on doing things in their own distinctly different manner.

"There is a lot of different things going on in our music," Fallon said. "That's what makes it special. We try to tell stories in our songs, and I don't care if I really know about the subject or not—as long as it works."





NICKO PLAYS DW 5000 PEDALS



www.dwdrums.com
©2006 Drum Workshop, Inc.

COLLISION COURSE

HP Reviews The Latest CDs, DVDs & Anything else we darn well please!

rating system: *****awesome *****slammin' *****smokin' ****lame *trash

This month we begin something new. We've asked two of our most musically savvy staffers Andy & Amy (who, by the way, have radically different rock and roll tastes) to listen to this month's top album releases and offer their insightful—though often misguided—opinions. We call this exercise in musical futility *Collision Course*.

STATIC-X START A WAR

At the height of the so-called New Metal Revolution of the late '90s, Static-X—along with such bands as Powerman 5000 and Adema—were considered to be the au-courant kings of the hard rock realm. For whatever reason, New Metal proved to have about as much viability (and about as long a lifespan) as New Coke, placing the bands who created that “phenomenon” in the dire clutches of premature extinction. In the case of Static-X, it didn't help when their guitarist found himself in legal problems right before the band began work on their latest disc, *Start A War*. But with all that said—and the fact that the departure of axe ace Tripp Eisen allowed the band to bring back original guitarist Kiochi Fukuda for this disc—let it be known that this is the X-men's best release since their highly lauded debut, *Wisconsin Death Trip*. With vocalist Wayne Static again roaring instead of purring his lyrics, and the band incorporating a bit more “techno” into their metal approach, Static-X have made a significant—and hopefully successful—return to the rock world.

RATING: ****

Haven't we had enough of vocalist who would rather scream than sing? Of bands that would rather roar with intensity than write a memorable song? In all honesty there's not one idea on Static-X's new one, *Start A War*, that I haven't already been sick of for years! Harsh? You bet! But you can't escape the notion that the first truly novel idea presented here is going to quickly wither away from loneliness.

RATING: ***

ROBERT PLANT, MIGHTY REARRANGER

While at times throughout his illustrious career Robert Plant has attempted to distance himself from his Led Zeppelin legacy, there's no denying that this man's roots remain firmly planted in the heavy, bluesy sounds that made that legendary



unit's music so unforgettable. On his latest solo effort, **Mighty Rearranger**, Plant seems more comfortable than ever to explore the brand of high-flying, guitar-driven blues that helped the Mighty Zep first forge their place in metal's pantheon. Sure, that voice may no longer be able to reach the banshee wails of yesteryear, but here such limitations prove to be of little concern for Plant is able to croon, yelp and yell his way around his heady blend of Eastern-tinged opuses and Delta-styled rages.

RATING: ****

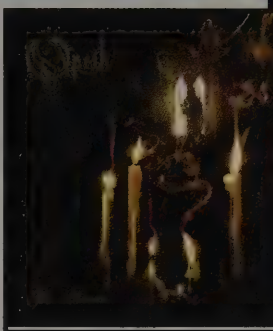


The Indies

BY AMY SCJARRETTO

OPETH Ghost Reveries (Roadrunner)

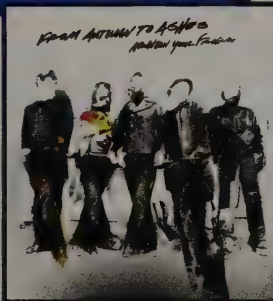
Godly. That's an apt adjective to describe Opeth and their new album, *Ghost Reveries*. The Swedish band has built a career on combining '70s prog rock with Swedish death metal and Swedish folk music into a seamless blend. Their last album, 2003's quiet *Damnation*, was an experiment where the band recorded only acoustic tracks that hovered below the 5-minute mark, when they are known for injecting vicious growls into their normally 11-minute compositions. *Ghost Reveries* is a return to form, and it haunts with the guitar-istry of songwriter/vocalist Mikael Akerfeldt. Akerfeldt barks as well as he croons, and his love of prog remains front and center. Songs like *The Grand Conjunction* and *Ghost Of Perdition* are nothing short of epic, and affirm Akerfeldt's status as a neo-genius. Easily one of 2005's best, and the one Opeth will be most remembered for.



STARS: ***
FOR FANS OF: Pink Floyd, Porcupine Tree, Amorphis, Rush

FROM AUTUMN TO ASHES Abandon Your Friends (Vagrant)

To the average listener, *From Autumn To Ashes* sound like they're going through an identity crisis on *Abandon Your Friends*. The band hopscotches between full on aggressive and peacefully mellow and melodic, often within a single song. The oral duel between screamer Ben Perri and drummer/singer Francis Mark is at the heart of *Abandon Your Friends*. Perri's about to pop a gasket, while Mark's off-key harmonizing takes the band's rage and fury down a notch. There are songs where Perri is secondary, and songs where Mark is absent. It's this push-pull tension that makes *Abandon Your Friends* as confusing as it is exciting. It's a bit bipolar, and you never know what you're going to get.



STARS: ***
FOR FANS OF: Poison The Well, Killswitch Engage, Eighteen Visions

EVERY TIME I DIE Gutter Phenomenom (Ferret)

Just when the metalcore scene was saturated with plenty of noisy soundalike bands, Buffalo's Every Time I Die decided it was time to change up their signature sound a bit to shake things up. But only ETID could change their sound, and still sound like themselves. *Gutter Phenomenon* expands on the subtle, dirty, Southern rock vibe that crept into their last album, 2003's *Hot Damn!* Singer Keith Buckley took singing lessons, and he's using his voice in many different ways and styles, and *Gutter Phenomenon* is a better album for it. *Bored Stiff*, *The New Black*, *Guitared And Feathered*, and *Champing At The Bit* are the best songs on an album full of urgent, incredible songs. Another of 2005's best.

STARS: ***
FOR FANS OF: From Autumn To Ashes, Killswitch Engage

CAVE IN Perfect Pitch Black (Hydrahead)

What a wild ride it's been for Cave In. Here's the 30 second bio: The band made

Until Your Heart Stops, a near-perfect metalcore record. Once they achieved that pinnacle, there was nowhere else to go, so they met a new challenge and changed their sound. They morphed to a proggy, spacier style, and got signed to a major label. They didn't last a year with RCA, but Cave In are a better band for it. On *Perfect Pitch Black*, their return to HydraHead, the label that launched their career, they continue to make textured, spaced out grooves, but they've re-added the storm and vitriol that was missing from (and missed by fans on) *Jupiter and Antenna*. Cave In's more dynamic when they scream and squeal – vocally and with their riffs. The clang and clatter only serves to make the blips and beeps that much more effective. A triumph, indeed



STARS: ***
FOR FANS OF: early Radiohead, Rush, Snapcase

The Indies

FEAR FACTORY Transgression (Gefine)

In 2002, Fear Factory broke up. They got back together before the year ended, and parted ways with guitarist Dino Cazares and their longtime label, Roadrunner Records, before releasing *Archetype* in 2004. They're back with *Transgression*, and they're not the same band. While the group continues to fuse apocalyptic, futuristic, industrial machine metal with human passion, it's clear that the loss of Cazares has altered the ebb and flow of their sound. Granted, *Transgression* doesn't sound much different than Fear Factory's breakthroughs — *Demanufacture* and *Obsolete* — but the album feels like the band is going through the motions. We still love Burton C. Bell's high pitched vocals and drummer Raymond Herrera's machine-like hand and footwork, and recommend *540,000 Fahrenheit* and *Spinal Compression*.

STARS: **
FOR FANS OF: Strapping Young Lad, Ministry, Slipknot

FIGHT PARIS Paradise Found (Trustkill)

Fight Paris's debut, *Paradise Found*, sounds like the band spent a lot of time listening to *Every Time I Die*, as Fight Paris plays a similar style of spastic, chaotic hardcore. Fight Paris aren't copying ETID, though. Fight Paris employ full on, Southern fried riffs that sound as though they were marinating in a pot of Crisco next to cornbread and grits on the stove all day. If it ain't the heat or the humidity then it's the desire to rock that drove these kids from Atlanta to make *Paradise Found*, a tense, knotted record. But it's never too serious, and it's always fun to shake your ass to. We suggest *Complete Heat*. Finally, Lynyrd Skynyrd has a fun, young heir.

STARS: **
FOR FANS OF: *Every Time I Die*, southern rock

ANIMOSITY Empires (Blackmarket)



Animosity are the deadliest of the deadly. You'd never guess that the people making this racket are all under the age of 20, but they are. It begs the question: What are these kids so angry about? Whatever the case, Animosity

have a lot of the emotion that they've named themselves after. Empires pummels and punches like 5 rounds with Mike Tyson and Evander Holyfield using *you* (not each other) as a punching bag. Cookie Monster growls, double bass drumming, and fast, precise riffing are the order of the day on *Empires*. Not for the faint of heart, stomach or mind. You've gotta be a tough

cookie to get in the ring with this record! And that which doesn't kill you...

STARS: **
FOR FANS OF: Napalm Death, Cannibal Corpse

YOB The Unreal Never Lived (Metal Blade)

Got somewhere to go? In a rush? Then don't throw YOB's *The Unreal Never Lived* on your CD player, because this band gives new meaning to the phrase "patience is a virtue." YOB creates doom epics, long, complex, and filled with guitar jams and ambient passages. If you want to relax, chill, and stay in one place for an extended period of time, then we highly suggest you blare *The Unreal Never Lived*. The songs here are *at least* 8 minutes long, and while not fast, they are heavier than chunks of granite. Slow, steady, and hard. That's YOB's *modus operandi*.

STARS: **
FOR FANS OF: Black Sabbath, Kyuss, stoner rock

MODERN LIFE IS WAR Witness (Deathwish)

Witness has an apocalyptic thread running through its veins, intentional or not. There's an energy, an urgency, and an earnestness that defines the record, and that's one of the reasons that Modern Life Is War are not just another noisy metal band with breakdowns in their songs. While the quirky, chunky, and guitar-driven Witness doesn't change speed or mood very often, the album does make its points through passion and energy. Singer Jeffrey Eaton doesn't sound like he's screaming for his supper but for his life and his beliefs. Definitely not your standard metalcore band, and that's why we like Modern Life Is War.

STARS: ***
FOR FANS OF: classic Cave In, Poison The Well, Snailhouse

THE BANNER Each Breath Haunted (Ferrel)

The Banner are like the Misfits, in terms of their image. They like skulls, skeletons, pentagrams, and stark black artwork, and they reference devilhaws, hell, and coffin nails in their song titles. Clearly, The Banner like to look at life through a pair of black-hued glasses. Dark, devilish, wink-wink, nudge-nudge imagery aside, The Banner aren't as punk rock or as catchy as the Misfits were. Rather, on *Each Breath Haunted*, The Banner flex their metal and hardcore muscles. *Each Breath Haunted* is fast paced and full of boundless energy. Cross over to the dark side with The Banner and punchy tracks like *Venom And Hope* and *Hell On A Horse*.

STARS: **
FOR FANS OF: Danzig, AFI, The Agony Scene

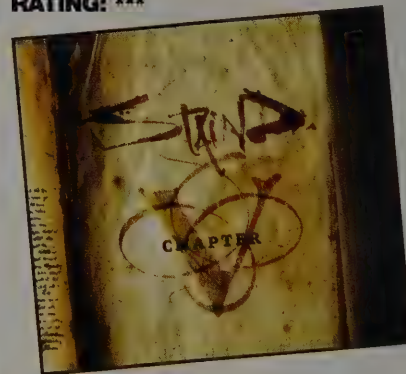
What's going on these days with the Gramps With Amps fascination everyone seems to have? The Rolling Stones... Black Sabbath... now Robert Plant — do you need to be on the far side of 50 to earn "respect" in today's rock world? But all that aside, the fact is that Plant can still shake his money-maker... at least in a musical sense. **Mighty Rearranger** has its Zep-inspired moments, and that's good enough for me.

RATING: ****

STAINED CHAPTER V

Just a few years ago Staind seemed like they were well on their way to becoming the quintessential 21st Century hard rock band. Their down-at-the-mouth posing and rich blend of powerful rockers and plaintive ballads provided them with both the substance and the style to win over million of converts. Unfortunately for these New England rockers, while their approach may be better than ever on their latest release, **Chapter V**, the focus of the metal world has rather radically shifted since this band's heyday half-a-decade ago. Somehow, this material sounds strangely dated, despite the best efforts of Aaron Lewis and his cohorts.

RATING: ***



I've always had a soft spot for Staind. They look soooo sad... even when they're selling million of albums. You can almost feel their pain when they sing and play, and let's face it — everyone wants to know that someone has it worse-off in life than they do... even if they are jet-flyin', limousine-ridin' rock stars. That's why I enjoyed **Chapter V**. The pain that has become this band's trademark is still there, along-side songs that pack a powerful guitar-driven punch when the need arises.

RATING: ****

AVENGED SEVENFOLD CITY OF EVIL

Avenged Sevenfold have finally hit the Big Time. After a number of years as the "darlings" of the metal underground, this young, fast and talented outfit has now released their major label debut, **City of Evil**. Mixing Goth overtones with punk energies and "classic

DREDG



metal" attitudes, this So Cal unit has created a style that may very well be the sound or hard rock's immediate future. The "trick" for the A7X crew has been their ability to refresh, refurbish and revitalize musical approaches as old as rock and roll itself—and make them sound as new as tomorrow's news.

RATING: ****

My cousin used to rave about these guys four or five years ago when they staked their rep by playing "all age" shows throughout the LA area. Now I'm beginning to understand what all the fuss was about. Nah, I'm not one of those people who believes that Avenged Sevenfold has the goods to rewrite the rock history books (or even change the course of metal's current plight), but throughout *City of Evil* they manage to create a catch-all approach that shows that they've at least studied their contemporary music history.

RATING: ****

DREDG. CATCH WITHOUT ARMS

Dredg are a band on a mission. Even after closely listening to this band's latest, *Without Arms*, that mission may not totally reveal itself, but the fact is that these guys are willing to go where few contemporary hard rock acts are willing to travel. By mixing highly experimental soundscapes with pedal to the metal action, Dredg create a style that owes

as much to vintage Pink Floyd as it does to Metallica. In fact, this is one band that seems to enjoy challenging both themselves and their fans at every turn, in the process creating an album filled with unpredictable twists and turns that offer intriguing variations on traditional hard rock themes.

RATING: ***



These days it sometimes seems like you've got to wear your "gang colors" proudly if you hope to make it in the music world. By that I mean you need to establish that you're either "heavy metal", "pop", "rap", or whatever before you enter into the music biz fray. For a band like Dredg, who seem to feel they're equal parts metal, techno, pop and rock, the problem with their new disc, *Without Arms*, is that it simply doesn't fit into any preordained category. That might spell trouble in these narrow-focus times.

RATING: ***

Quick Reviews

Past Reviews At A Glance

**SYSTEM OF A
DOWN,
HYPNOTIZE
RATING: ******

**NINE INCH
NAILS,
WITH TEETH
RATING: *******

**AUDIOSLAVE,
OUT OF EXILE
RATING: *******

**DARK NEW DAY,
TWELVE YEAR
SILENCE
RATING: ******

**SEETHER,
KARMA & EFFECT
RATING: *****

**DEF LEPPARD,
ROCK OF AGES
RATING: *******

**JUDAS PRIEST,
ANGEL OF RET-
RIBUTION
RATING: ******

**MUDVAYNE,
LOST AND
FOUND
RATING: *****

**OZZY
OSBOURNE,
Prince Of
Darkness
RATING: ******

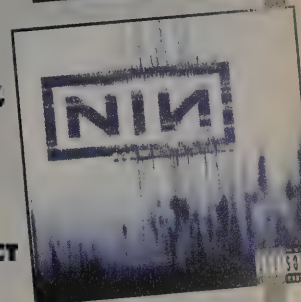
**MOTLEY CRUE,
RED, WHITE &
CRUE
RATING: ******

**BLACK LABEL
SOCIETY,
MAFIA
RATING: *****

**RAMMSTEIN,
REISE, REISE
RATING: ******

**A PERFECT
CIRCLE,
eMOTIVE
RATING: *******

**SALIVA,
SURVIVAL OF
THE SICKEST
RATING: ******



SLIPKNOT: Sometimes we forget that it's not just strange American religious groups who get up-in-arms about the "evils" of rock and roll. During the summer, the Greek Orthodox Church attempted to stop a Knot performance in Athens, stating that "Public institution must do their duty and protect Greek citizens from any public event that promotes Satanism." While the church failed to mention exactly what was supposedly "satanic" about Slipknot, their words seemed to do little from preventing a sold-out throng from showing up and rockin' the night away.

SOAD: Are the members of System of a Down surprised that their latest release, **Mezmerize**, has proven to be one of the most successful discs of their hallowed career? Not if you ask them! "When we were selecting material for this album one of the things that did cross our minds was that just about every song could be played on the radio, on one rock format or another," said guitarist Daron Malakian. "And what made us equally proud was that we believed that we had sacrificed none of our adventurous side in order to make an album like this."

AUDIOSLAVE: It seems that despite the more "mainstream" approach so effectively utilized on their latest album, **Out of Exile**, the members of Audioslave have lost none of their left-wing political "teeth." In particular, guitarist

Tom Morello—who most of you will recall for his liberal leanings in his previous band, Rage Against the Machine—insists that his sense of



Iron Maiden: A busy schedule.

outrage is still very much in place. "This band isn't the proper forum for some of my beliefs," he said. "But I can assure you that my principles are still very much intact, and that they will surface whenever I feel the need is right."

JUDAS PRIEST: If you get right down to it, the thing that makes Judas Priest vocalist Rob Halford most proud about his band's latest album and tour is that it is *classic* Priest in look, manner and execution. "The concern for any band that's been apart for a while is that you won't be able to capture the true spirit of the music," he said. "Not only have we done that on this album (**Angel of Retribution**), but I think we're sounding better on stage than ever before. Some of that has to do with concert technology—but a lot has to do with the fact

that we've all worked very hard to make sure that we can still deliver the metal goods as only Priest can."

IRON MAIDEN: The members of Iron Maiden have certainly been a busy lot in recent days. In addition to releasing their two-disc Greatest Hits collection, **The Essential**, and touring the world—including an eye-popping stint at last summer's Ozzfest—these legendary Brit bashers remain hard at work on a new studio collection. "Actually, as busy as it's been, we have everything under control," said guitarist Dave Murray. "We've been able to focus on new material rather exclusively when we're not on the road since little work was demanded of us in order to complete the "essential" discs."

DISTURBED: In their never-ending quest to wake things up and shake things up, on their latest disc, **Ten Thousand Fists** Disturbed has pulled out all the stops in order to make rock fans take notice. Lacing the disc with more politically-charged rhetoric than anything found on either of their earlier chart-topping releases, vocalist David Draiman and crew have clearly upped the ante this time around. "There are some very anti-war songs," the singer said. "We're very proud of those—both in the quality of the material and the message that they're delivering. It was important for us to really expand our scope with this album, and that's just what we've done."

MADLIFE

NEW ALBUM
AVAILABLE NOW AT
CDBABY.COM
AND
MADLIFEMUSIC.COM

AMALGAMATED ENTERTAINMENT

LISTEN FOR THE
NEW SINGLE
"I WANT WAR"
ON RADIO STATIONS
NATIONWIDE

BREAKING NEWS

BY LOU O'NEILL, JR.

STAINED: Stained vocalist Aaron Lewis has always had a strange dichotomy within his system—while his drooping, moping persona stands at the heart of the band's musical ethic, as his personal life gets better and better, Lewis finds less reason to be unhappy. Recently, the birth of his second child (right



Audioslave: On a roll!

before the release of the band's new disc, **Chapter V**) brought this dilemma into even sharper focus. "There's no question that I'm more content with life than ever before," he said. "But there is still a well of sadness within me that I can tap into at any second. That's where I go when it's time to write new songs."

DARKNESS: It was a dream come true for Justin Hawkins when the Darkness performed a show opening for Queen in London back in July. With that band serving as one of the fiery frontman's strongest influences, the chance to perform along-side his heroes stands as a career highlight for the ever-ambitious Mr. Hawkins. "It was very exciting for me, and for everyone in the band," he said. "Of course, it's not like Freddie Mercury is still among us, but it was still an amazing experience."

BLACK SABBATH: Ozzy Osbourne admits that he's enjoying this go-round with Black Sabbath more than any of the band's previous reunions. Why? Because his health is allowing him to give his all at each and every show. "I'm feeling so good these days that it's really impacting what I feel I can do on stage," he said. "You've got to remember that even last year I was still recovering from that ATV accident. I felt good—but I was limited. Now there are no limitations at all."

MUDVAYNE: While they continue to fly under the radar of some metal fans (despite their headline-grabbing run at this summer's *Ozzfest*), the fact is that Mudvayne rank among the most successful hard rock attractions of the 21st Century. With their latest disc, **Lost and Found**, representing this midwestern unit's third consecutive "gold" album, few bands can claim a string of commercial victories to match the Vayne's. "This one is particularly significant for us because a lot of people felt with us dropping our makeup things wouldn't go as well," said vocalist Chad Gray. "Hopefully everyone will now realize that the focus has *always* been on the music."

ON DEADLINE: THE NUMBERS HAVE just crossed the Rock Wire Service. Even your veteran scribe must admit that both sets of stats are simply stratospheric! According to the Recording Industry Association of America (RIAA) the top-selling metal bands of the last 35 years sold seven hundred sixty-eight million one hundred and fifty thousand copies of their wares. Let's crunch that with a cal. We pinch ourselves: 768,150,000. That's an awful lot of albums, (yeah—remember them?)—CDs, cas-

settes and so on. Still the top band in terms of millions sold should be no surprise, but the other four are interesting. No. 1: Led Zeppelin with 107.5 million CDs. Then at No. 2: Angus Young and his mad electric pals of AC/DC. Their number was 66 million. No. 3: Aerosmith at 65.5 followed by Metallica's 57 million. Van Halen was No. 5: at 56.5 million. Guess we should have said "Top Six" because, to us at least, we didn't expect we'd see them so high up there, but it was the Guns 'N Roses dudes with 36.5 million copies moved.

Anyway, that's well more than three quarters of a billion "pieces of art" sold! The bad side of the coin, today one out of every three CDs sold worldwide is outright stolen. In fact, the pirates outsell the artists in no fewer than 31 nations around the world. The irrefutable evidence is everywhere. If the recording industry does not do something quickly there will be no more recording industry, period! And the beat goes on!

SECRET STUFF: One of heavy metal's most famous stars has so many hidden spy cams in his Hampton's house of happiness he quietly advised a group of close friends to have their ladies change their clothes in the closet. You can't make this stuff up!!!

QUICKIE QUIZ: Last month, we thought we threw a "toughie" your way. We wanted to know the names of the three songs most performed in the USA today. Well, of course, No. 1 was our national anthem. The No. 2 was a pretty easy guess as well. It's "Happy Birthday." Quixotically, "Take Me Out To The Ballgame" was third. Crazy world, ain't it! This month...Of the 26 letters of the alphabet, which letter enjoys the fewest pages in the dictionary? Ans: Next month.

ROCK WIRE REPORT: A special Happy Birthday wish to our old pal, Tommy Lee, of Motley Crue. He turns 43 on October 3rd. And the good news is that operatives con-

firm Tommy and Pamela Anderson spent a lot of time together in Maui this summer. It's nice to report that their two sons were always with them. Is David Lee Roth ready to really replace Howard Stern? Inside snoops sniff "si" when Howard shuffles off to Sirius Satellite Radio at any moment! Come to think about it, "Diamond Dave" might be a good fit after all. Meantime, Sirius Satellite Radio stock continues to soar!!!



Led Zeppelin: The top selling metal band of all time.


Ten Thousand Fists by Disturbed will appear in the next John Madden/NFL video game. The band will headline the Jagermeister tour kicks off next month to be followed by the "Music As A Weapon III" trek next year... That lady who married a famous metal guitarist is giggly telling her buddies about that first night they passed together with the jet black hair dye all over the sheets the next morn... Who are you gonna' be on Halloween? We'll go as our self and really scare the trick-or-treaters.

Aerosmith's live record will drop at the end of the month. **Rockin' in The Joint** is a fascinating offering for Tyler, Perry and Company.

OVER 'N' OUT: Australia's Jet caused a sensation in Gotham when the Aussie mates opened Pontiac Garage with an on-stage... A "real" Black Sabbath reunion album is still not ready to happen... Forget about being a rock star, Tiger Woods made \$87 million last year alone... Before we forget, a tip of our hat to a band that has stuck by their principals for a long time now. We are talking about Tom Petty and the Heartbreakers. They used the same vintage guitars and Vox amps and the same high-powered rock. Petty pounced on a poignant point before "Handle With Care." He said, "This one is for the two Wilburys who aren't here," alluding, of course, to Roy Orbison and one time Beatle George Harrison. The Gainesville, Florida native commented, "Well... Those two Wilburys must be traveling somewhere!" Well said Mr. Petty!

SEE YOU NEXT MONTH. Until then, remember: There are pleasures in this world that are better left alone!

AUDIO RIDING T



I took the members of Audioslave weeks of thought, trial and tribulation before they finally settled on the title of their new album. They considered this one... thought about that one... and when all was said and done they always returned to the same concept, **Out of Exile**. At first such a notion may seem a bit confusing to the casual fan not intimately aware of the ebb-and-flow that has surrounded vocalist Chris Cornell, bassist Tim Commerford, guitarist Tom Morello and drummer Brad Wilk. But when one considers the difficulties these rockers had in merely launching their band back in 2003, the title becomes all-the-more meaningful and appropriate. Yes, these former members of

Soundgarden and Rage Against the Machine went through the proverbial ringer a few years ago, with internal and external pressures almost tearing their project asunder before it had time to properly form. But after seeing their self-titled debut disc sell more than a million copies (thanks to the hit, *Like a Stone*), this superstar quartet sense they have traversed the rock and roll wilderness and found a permanent home in the hearts and minds of the music masses. Indeed, Audioslave are out of exile, a fact we recently discussed with this award-winning band.

How have you guys changed over the last two years?

Tim Commerford: There's been a big change because we've clearly come together as a band. No matter how hard you work at it, initially we couldn't avoid the fact that we were musicians from two different bands and backgrounds that were coming together. This time around, we were four musicians in the same band determined to make a great album.

Chris Cornell: We've all grown to really like one another. It goes beyond the music, but at the same time, it is reflected in the music we're making. Hopefully you can hear that unity in the songs on this album.

When you go to a new arena, how do you feel about the anticipation of the crowd?

Tom Morello: The easiest answer is because it's what we wanted to do, and what we felt most comfortable doing. You can always build as a tour goes along. We prefer to start a little smaller, get in touch with the fans, and let the momentum build naturally. It's really that simple. This way, you can sense the anticipation in the crowd even before we begin to play. They have high expectations of us, but I can assure you that they're no higher than the expectations we have for ourselves.

Brad Wilk: Where do you go if you try to book arenas at the very beginning of a long tour? We really enjoy playing smaller places where there is a true interaction between us and the fans. One of the things we discovered after the first album came out is that we really enjoy touring as a band. We enjoy each other's company. We'll probably be on the road for most of the next two years, so there's nothing wrong with starting things off a little smaller.

Tom Morello

SLAVE

THE WAVE

BY P.J. MERKLE

HP: You mention that you've grown closer over the last two years. Was there always a special vibe among the four of you?

TM: I think we felt that right away. Once we all came together, the process of creating new music happened very quickly. I had always admired Chris—his voice is amazing and I've always found his lyrics to have a very poetic, existential feel to them. So when we all got together, we were amazed by how rapidly things actually happened. We wrote a dozen songs in very short order. It was quite incredible. There was an honest, no-nonsense energy about what we were doing that I believe brought a smile and a look of astonishment to all of our faces.

HP: How did that attitude grow on *Out of Exile*?

TC: With the four of us there's always been a lot of energy... a lot of smiles. Even before we had any lyrics for some of these songs, Chris would just be scat singing along with the melodies—doing an amazing job in the process. I found the way he worked to be fascinating. His range is just incredible, he could sing any note at any time. It's like having another virtuoso musician in the band—but this one uses his voice.

TM: We instantly fell in love with the music we were making. Even after being together for two years now, I'm still sometimes overwhelmed by the talent in this band. There were times while we made this album when I almost had to stop playing and just listen to Chris sing because his voice was so transcendent. It's beyond anything I had ever imagined. It was that creative energy that propelled us forward.

HP: *Out of Exile* has been released by a different label than *Audioslave*. Your next disc reverts back to the "original" company. Confusing, eh?

CC: This band has always been more than just the merging of musical talents. We find ourselves in a strange situation because there are different record labels involved, but that isn't too important to us. Originally having the label situation, as well as different accountants and different managers almost ruined the beauty. But we overcame it all we love the music this have the utmost admiration for one another. When you're flitting business matters taking a wrong everything back on. We're very proud to be and that's all that really

TM: It's nice just to focus on the music. Early on, we went through a period when we had to consider the business side of things, and it was a very difficult time. Situations arose that we didn't particularly want to deal with. But there was never an issue between any of us. The basic point is this: we've made an album that we all really like. We've also come to have a personal bond that's as strong as anything I've ever experienced. Our future is in our hands—not in the hands of record labels, managers or lawyers. We'll stay together and keep making music for as long as we want to. It's really that simple.

"We've all grown to really like one another."

Chris Cornell



HP

ANGUS YOUNG

It's one of rock and roll's great ironies; you put on an AC/DC album and it invariably sounds as if this legendary unit went into the recording studio on a Monday morning, cranked out a dozen tunes in about three hours, and was home in plenty of time for lunch. That's not to say that an AC/DC album sounds simple, but they do tend to follow a rather basic, time-tested musical formula. The fact of the matter is that it often takes Angus Young (guitar), Brian Johnson (vocals), Malcolm Young (guitar), Phil Rudd (drums) and Cliff Johnson (bass) years of constant work to get their riff-rock odes to sound just the way they want them. Indeed, it's become customary for three, four, even five years to pass between new releases from this hallowed Thunder From Down Under. But as 2005 passes its mid-way point, there are unmistakable signs on the horizon that AC/DC may be getting ready to unleash a new dose of high-voltage rock and roll magic upon an anxiously awaiting world. Indeed, their new DVD, **Family Jewels**, has emerged as a chart-topping favorite. Recently we caught up with the ever-energized Angus, and the always jovial Brian to discuss the latest happenings in the world of AC/DC.

AC/DC

THE LEGENDS RETURN

BY WINSTON CUMMINGS

Hit Parader: So where do things stand with the new album?

Angus Young: We've got a number of songs ready that we really like, but there is still some more work to do. For us, it's very much a feeling—we just sense when we have an album done. We don't work by a clock or a schedule. When we're ready to have it come out we let everyone know, and they start planning a tour. It's really quite simple when you think about it.

Brian Johnson: There's a definite way that this band works best. We all live in different parts of the world, so when we get back together to make an album there's a definite feeling of excitement and energy. But we've always taken our time to make the proper use of that energy.

HP: A few years back you changed record labels for the first time in your career. Why?

AY: It was the right time. The old label was going through some changes, and we felt it would be nice to go to a place that really seemed excited about having us around. Sometimes change is good... at least in some things. I guess it's like what the Godfather said, "they made us an offer we couldn't refuse."

BJ: It's interesting to work with some new people and see how they respond to your music. It's very refreshing for us in one regard, and it's had very little impact upon us in most others.

HP: How would you describe the way that AC/DC's music has evolved over the years?

AY: I don't know if it really has. One of the things I like is that you can go back to any of the albums we made with Bon (Scott) and then put on something we did yesterday and I think you instantly know it's AC/DC. That's very important to us. Each time we go into the studio we may be looking at some changes—but nothing major. We try to

make something that sounds like AC/DC.

HP: You use the term "it sounds like AC/DC". That's the way a lot of people have described the music on this album. Does it bother you when people dismiss your new music that way?

AY: Actually, I kind of take it as a compliment. To me that means that we've given the people what they want. But on the other hand, we like to think of every album we do as being "AC/DC-plus". We

hope every album brings something new into the mix. On this album we approached it as we always do, trying to blend things that we knew would sound good on stage, with some things we never did before.

BJ: The guitar riffs that Angus came up with on this one are just incredible. This may be one of my favorite AC/DC albums ever because I find myself humming the songs all the time. It has a very basic sound where you just hear everything that's going on. There aren't all the gimmicks which sometimes are used to make an album sound bigger or better. What I like about this record is that you hear the bass drum, and you hear the guitar and you hear my voice—like it or not. It's all right here with nothing else in the way.

HP: We've got to ask a question that always seems to always pop up; by any chance is this AC/DC's last album?

AY: Not with the contract we just signed (laughs.) I think that with every album we do, at least over the last ten years or so, those kind of stories begin to circulate. Maybe it's just a fact that we've been around for so long that people naturally expect us to retire. Of course, it will happen someday—but it won't be now. What people don't seem to realize

is that I don't have anything else lined up in terms of employment. It's not like I'm going to stop playing rock and roll tomorrow, and then start working in a bank the next week. This is what I do; it's all I know how to do.

BJ: Part of the problem is that we take a long time between albums and tours. When people want to say something about us, or write about us, they just naturally go in the direction of something exciting. Reading that we may be retiring I imagine is more exciting than reading about how we're in the studio working on a new album.

HP: How long ago did you actually start writing the songs for this album?

AY: I started writing about a week after we got off the road. I always promise myself a good, long rest once we finish touring, but then about a week later I'm ready to go again. That guitar has been with me for so long that I just don't feel right if I don't pick it up and start playing after a short period of time. What I tend to do is go back and listen to some of the tapes we've made in the studio over the years. There are a lot of unfinished things that I may want to try to complete. There are other

"We can just sense when we have an album done."

things I listen to for motivation, like old blues records. Then I just start playing and see what comes out.

BJ: It's amazing how much material the boys have lying around. There are tapes all over the place. I've been there when Angus has just started playing some tapes for Malcolm, and Mal just goes, "Like it," "Don't like it," "Like it." It really is kind of funny to watch. This band knows exactly what they want to have on an album. There's something about a song that just hits you the right way.

HP: Have you stayed in touch with the new hard rock action out there?

AY: Not really. If I take time to listen to music, I tend to listen to our own tapes; that's the way I come up with the ideas for our new songs. If I do play music, I tend to either play the kind of rock that I grew up listening to, things like the Rolling Stones or Chuck Berry, or old blues recordings. I can listen to those blues things and really get inspired. They might have been recorded quickly, and they certainly didn't have the fancy studio polish of recent recordings, but they were true pieces of art. But I don't think AC/DC has ever been trendy or tried to fit into any stylistic thing. We just do what we do, and then hope that people still like it.

When their latest album, **Lost and Found**, made a highly impressive Number Two chart debut upon its arrival last April, it seemed to serve as solid vindication for vocalist Chad Gray, guitarist Greg Tribbett, bassist Ryan Martinie and drummer Matt McDonough. If truth be known, there were many within the hard rock community who had expressed the opinion that it was nothing short of "commercial suicide" for this Illinois-based Extreme Metal contingent to drop their trademark makeup and both literally and figuratively put a new face upon their hard rocking presentations. But with the success of

their new-found identity in the eyes and ears of the metal masses. While the band may have made their rep a few years back with theatrical tactics that included dressing themselves as space aliens and gunshot victims, it's now abundantly apparent that in 2005 things have changed for Mudvayne. Clearly, the wild stage garb is no more, replaced by more "sedate" rock and roll attire. But this unit insists that this rather radical retooling isn't some shot-in-the-dark stab at reworking their image; it is the end result in a slow, gradual evolutionary process.

"When we first started wearing makeup, it certainly made people notice," McDonough said. "It was definitely very dramatic. But it was-

MUDVAYNE

their third release— which follows in the wake of 2001's **L.D. 50** and 2003's **The End of All Things to Come**— it appears as if this highly cerebral, carefully calculating unit had it all figured out from Day One.

"Believe it or not, we think we know what we're doing," McDonough said with a grin. "The great misconception that a lot of fans seem to have is that we held a band meeting at some point last year and just decided to stop wearing the makeup on stage. Nothing could be further from the truth. It was *never* a conscious decision on our part. It was something that happened very gradually, and very naturally over the last few years. I think you'd have to go back to 2002 to see where the progression to this point began. That's when we began to occasionally go on stage with very scaled-down makeup, and by the time we toured with Metallica in 2003, we weren't wearing any makeup at all. It was something that just happened— not something that was planned."

Planned or not, the success that Mudvayne has enjoyed following the release of their latest disc has been truly noteworthy. After performing their own small club promotional tour to support the release of **Lost and**

SHOWING THEIR METTLE

BY PHIL YATES

n't any sort of marketing tool; if anything, it was an *anti*-marketing tool. It did draw attention— even if it wasn't always in the way we wanted. But now the focus needs to shift. The music is so strong on this album that we believe that nothing should overshadow it in any way. There is a great deal of intensity to this music, there's also an accessibility that may not have been there before. I think we've managed to develop a balance between those elements on **Lost and Found**, and by doing so we've created the best album of our career. There is a natural growth that's evident here. We're not the same band that made **L.D. 50**. We've learned so

much, and we've grown up a lot as musicians and as people. All that is reflected in this music."

On such new songs as *Determined*, *Pushing Through* and *Fall Into Sleep*, it is clear that Mudvayne have come of age on **Lost and Found**. While their initial two discs were solidly packed with cerebrally challenging lyrical and musical

notions, this time around the band has managed to temper some of their more overtly philosophical musings and present their ideas in a far more palatable and appealing manner. And as the group is quick to point out, they've done all of this without sacrificing the razor-edged metallic credibility that first won Mudvayne fame and fortune.

"Believe it or not, we think we know what we're doing."

Found, the band hopped aboard the *Ozzfest* express, where they co-headlined this year's event along-side the likes of Black Sabbath and Iron Maiden. That was heady stuff for this still-impressionable outfit, but the fact that they more than held their own with Metal Royalty provided a boost to the band's collective psyche that, according to Gray, they've yet to fully comprehend.

"When you go out on a tour like *Ozzfest* you realize it has the opportunity to be a career-changing, if not life-changing, event," the singer said. "We're still trying to figure out exactly the degree of impact the tour has had on us, but just performing on stage along-side bands like Maiden and Sabbath has been the thrill of a lifetime. Hopefully it's provided us with the ideal forum for launching **Lost and Found**, and at the same time given us an added degree of viability in the eyes of metal fans everywhere."

Indeed it seems as if their *Ozzfest* gigs have provided Mudvayne with exactly what this unit needed to establish their post-shock-rock identity. While they had performed on stage without their makeup before (as McDonough earlier noted, most notably during a 2003 road stint with Metallica), the summer-long *Ozzfest* run helped them further establish

"We still approach our music is the same way we always have," McDonough said. "The same level of intensity and focus is still there. We've found a style that works for us, and we've stuck with it. A lot of the time our song writing is based around us jamming on an idea until it begins to take shape. But nothing is formulaic. Greg may come up with a riff, and then I'll kick in and start working with him. Then Ryan will add his perspectives on it until it begins to form an actual song. At some point Chad will react to what we're doing, and if it inspires him, he'll start putting together some lyrics. Obviously, not all the songs happen that easily or that quickly, but that's the basic pattern for almost everything we wrote for this album."

"One of the key issues we confronted on **Lost and Found** was wondering if this is what Mudvayne is supposed to sound like," he added. "I don't believe we began writing or recording with any particular aspirations in mind— other than to make an incredible album. But then some of the songs ended up sounding like a weird mix of pop and Black Metal, and we had to stop and question ourselves a little bit. But once we did, we realized that what we were creating was very special— even if it was a little different."



MUDVAYNE

HP

They SAID It!!!

Rock stars have a tendency to say the outrageous... the fascinating... the insightful... the amusing. All they really need is a little prodding in the right direction. That's our job here at **Hit Parader**. We call the results of our efforts, *They Said It!*

"When you're in a band for a number of years things just naturally change. Some of the excitement you may have initially felt begins to fade away. But in this band we've all been able to re-experience that excitement of first-time discovery. It's been really magical."
SCOTT WEILAND, VELVET REVOLVER

"I've been blown away by everything that's happened to us. I've enjoyed every second of it, and why shouldn't I? I mean I get to do something I really love with a bunch of my best friends. To me that's just about the definition of the perfect job."
PAUL GRAY, SLIPKNOT

"People ask if I'm misunderstood as an artist, and unfortunately I have to say that I think I am. What I do isn't done to shock anyone—it's a true expression of who and what I am as an artist. I think the idea that I refer to myself as an 'artist' is tough on a lot of people because that sounds like something 'serious'—something you hated studying in school. But sometimes art has to be a bit painful and a bit provocative in order to work. That's what people need to understand."
MARILYN MANSON

"We have a vibe that we try to create on every record we do. It's our way of just letting loose with what we feel inside. We're not trying to give props to everything, or anything like that. It's just our way of taking all that we've experienced, and everything that's gone on and dealing with it the best way we know how."
FRED DURST, LIMP BIZKIT

"Making new music has always been vital to us. It's part of the cycle that a true band needs to form—work together to make a great album and then take the music on tour. That still lies very much at the heart of this band's ideal."
ROB HALFORD, JUDAS PRIEST

"It was so great not to have to answer to anyone else but ourselves, and I think in some ways that freed us to really let go and just go for it on every song. There was no second guessing and no looking back. If some people can't handle that, I don't see why that's our problem."
JONATHAN DAVIS, KORN

"We know that we do create a stir. That's part of the fun for us. We want to see people in the audience with their eyes open in surprise, if not amazement. We don't even mind if more people hate us than love us—we expect that. But we've learned that we can't really change people's way of thinking... and we don't want to!"
JUSTIN HAWKINS, THE DARKNESS

"There's definitely some good music out there,



and some really good bands. But there's a lot of crap as well. But that's true in any musical era. Back in Motley Crue's heyday, there were some good bands—and a lot of crap, as well. I'm not here to judge anyone else's music. I'm here to make music that other people can judge... if they want to. Hopefully, they'll just listen to it and get off on it."
MOTLEY CRUE

"When you're on the road performing the same set every night things can get a little stale. For us that never happens because we have enough material to mix things up when ever we want. That really keeps things exciting."
LAJON WITHERSPOON, SEVENDUST

"We still seem to spend a lot of time hanging out in our tour bus, waiting for things to happen. When you're sitting on the bus in the middle of Indiana, with your winter coat on because you're cold, you're not exactly thinking about how successful you are."
SONNY, P.O.D.

"I've never tried to write an angry song. It just happens that I've had a lot of dark periods in my life, and I tend to write when I feel that way. Writing and getting on stage for an hour four or five times a week is great therapy. I don't want to even think where I might be if I didn't have those releases."
SULLY ERNA, GODSMACK

Crystal Ball Beater & Kick Rod Beater

DrumGum Tone Control Strips

Groove Juice Cymbal Cleaners & Shell Shine Shell Cleaner

Grip Peddler Traction Pads

pro-mark
promark.com

SAY IT WITH YOUR MUSIC.

pro.mark



promark.com

NINE INCH NAILS

Trent Reznor is Nine Inch Nails. Nine Inch Nails is Trent Reznor. Indeed, you can't spell T-R-E-N-T R-E-Z-N-O-R without N-I-N. Hey, wait a minute, you *can* spell it without N-I-N; we knew that—we just wanted to see if you were paying attention. But the simple fact is that no matter how you may choose to spell either Trent Reznor or Nine Inch Nails, in mid-2005 few figures loom more omnipotently over the contemporary music landscape than this dark-haired 39 year-old dynamo from the "wilds" of Ohio.

With **Teeth**, NIN's first album in over six years, has already made a chart-topping debut, with the hit single *The Hand That Feeds* becoming an instant staple of rock radio—in the process spawning renewed interest in both the man and the myth at the core of the NIN machine. And even to those just now jumping aboard the NIN express, there is much to be interested in: Reznor has recently begun coming out of a self-imposed shell, opening up about the myriad personal problems that effectively shut down his creative process following the release of 1999's **The Fragile**. He has discussed his addictions and his demons, revealing himself to a degree that has startled and surprised long-time Reznor watchers. But the man revealed both in word and song appears to be someone more content with his role in life, and someone finally able to grasp the impact his music has had upon millions of fans around the globe.

"It's been six years since **The Fragile**," he said. "And there were times during that period when I didn't know if there necessarily would be another album. I had lost myself in some regards, and that was a terrifying ordeal. It became an issue of merely making to another day."

These days, having overcome his personal ordeals and emerged a stronger, better man in the process, Reznor can't help but offer a slight smile of satisfaction. Mind you, he still isn't particularly comfortable when he finds his lips turning in an upward direction; he's still actually quite content with his well-earned rep as rock's "angriest man". But Reznor knows that in 2005 he's a survivor, and the somewhat more up-beat and decidedly more approachable music that fills **With Teeth** marks him as someone celebrating his return to the rock and roll front lines—even if that return has been done on decidedly Reznorian terms.

He rather likes the idea that the media still embraces his moody off-stage ambiance and his hauntingly atmospheric music and videos. But as he continues to bask in both the platinum coated glory of NIN's latest album, and revel his position as the alternative rock press'

"I went through a terrifying ordeal."

returning "golden boy", more and more frequently these days Reznor finds himself feeling content with his lot in life. Maybe his satisfaction is spurred by the irony of the rock world once again instantly catching on to—and celebrating—Reznor's bleak, industrial-strength view of life. Maybe it's the fact that after battling long and hard to overcome his personal demons, Nine Inch Nails is once again perched at the pinnacle to rock celebrity. Or maybe his apparent pleasure is brought on by the simple notion that his latest music has touched a nerve within the rock masses—both an older generation that first brought him acclaim thanks to discs like **Pretty Hate Machine** and the classic **The Downward Spiral**, and a new generation who may have never previously experienced the release of a new NIN project.

"I am enjoying what's happening," he said. "It is pleasurable to know that a vision you've had in your head for a long time is finally succeeding. I've had to fight against many things that stood in my way, but it's very rewarding when you can look back and see that some of those fights have apparently been won."

Despite the stats that inform you **With Teeth** has already attained platinum certification, Reznor is the first to admit that his band's music has never necessarily been intended for mass commercial consumption. In fact, the singer would probably be absolutely horrified if his group's eminently foreboding lyrical imagery represented what would pass for "normal" in 21st Century American society. No, Reznor's admittedly off-center views on religion, sex, drugs and just about everything else, are still located way out on the cutting edge, about as far from the "mainstream" as one can ever hope to get. To put it simply, despite his multi-year absence, and the emergence of even further "out there" bands like Slipknot, Nine Inch Nails may still well be the band best suited for scaring the living daylight out of anyone who feels that rock and roll is leading the world's youth straight to hell. In the case of NIN they may just be right!

"There is enough safe music being played," Reznor said. "To me, music must take chances. The satisfaction comes from doing things in a different way and finding a new path to reality. If you can do that, and maintain your integrity along the way, then maybe you've actually accomplished something."

The undeniable fact is that few bands in the history of contemporary music have enjoyed making a more quixotic impact on the rock form than Nine Inch Nails, a notion only heightened by the immediate acclaim heaped upon **With Teeth**. To many followers of the rock and roll world, the ever-mysterious Mr. Reznor is now once again the style's singularly most distinctive be-all and end-all—the man best equipped both mentally and artistically to lead music's creative charge into the future. To others, NIN's admittedly unusual musical approach has been viewed as being little more than a self-serving, self-possessed and too often self-righteous outlet for Reznor's off-center rantings. Either way, whether you love him, hate him or somehow have managed to ignore him, despite his long absence from the music scene Reznor and NIN still rank among the most potent forces currently inhabiting the rock and roll landscape.

"It's always gratifying when people show interest in what you're doing," Reznor said. "But sometimes it does seem a little strange to me. They all want to find a different angle, a different approach to analyzing what I'm doing. To me, there's only one approach—and that's the musical one."

HAMMER & TONG





NINE INCH NAILS

HP

STAIN'D

With the release of their latest album, **Chapter V**, Staind vocalist Aaron Lewis, guitarist Mike Mushok, drummer Johnny April and bassist Jon Wysocki have begun the next critical stage of their ever-fascinating career. Following as it does in the wake of such historic, multi-platinum smashes as **Dysfunction** and **Break the Cycle**, the band's new disc represents more than just the latest in a growing line of dark, probing, surprisingly accessible albums. It stands as this Springfield, MA-based quartet's answer to those who believe their down-at-the-mouth lyrical posturing and rugged blend of metallic intensity and acoustic tenderness are merely fading remnants from the late-'90s hard rock scene. In fact, on the strength of such songs as *Run Away*, *Right Here* and *Cross to Bear*, **Chapter V** has quickly emerged as one of the most diverse and compelling collections of Staind's career, marking them as a band ready to contribute significantly to the musical environment of 2005... and beyond. Recently we sat down with the ever-insightful Mr. Lewis to learn more about this major step forward in Staind's on-going musical mission.

A NEW CHAPTER

BY HENRY BOLLING

Hit Parader: How significant an album do you consider **Chapter V** in the context of Staind's history?

Aaron Lewis: It's very significant for a number of reasons. It's our first album for a new label, but even more importantly, I think we all believe that this is the strongest, most consistent album we've done in a long time... perhaps ever! It's also my favorite album we've ever done. It's very important to us as a band to believe that you can put one of our albums on and listen to it all the way through. That's not something you can do with a lot of today's bands. But we like to pace our albums in a way that allows you to absorb what we're trying to do and make sure the flow of the music makes you enjoy the entire process.

HP: Does the "flow" of this album differ significantly from past Staind albums?

AL: In some ways it does. I don't believe that our previous disc, **14 Shades of Grey**, had quite the same start-to-finish feel as this one. That's not to say that we're not totally satisfied with the way that album turned out, but there is something special to the manner in which one song works into the next on this one. The funny thing is that we didn't really spend much time thinking about which song should follow the next. It all sort of just happened, which makes it all-the-more special. We've grown on every album we've done, and this one is clearly no exception.

HP: Was this an "easy" album to put together—at least in comparison to some of your previous efforts?

AL: That's one of the areas where experience really doesn't help. Each time you reach the point where you've got to go in and get the songs ready. Usually I go into the studio cold and just let the music that everyone has been working on serve to motivate my lyrics. But this time, for the first time, I experienced some writer's block. It was frustrating, but I think the extra effort that went into the songs actually made them better in the end.

HP: We know that you've been playing more guitar

on stage recently. Did you also play more guitar on the album?

AL: A bit more. You know the song *Cross to Bear*? That's me actually attempting to play a lead. I'm not a very accomplished guitarist, but I can handle the rhythms fairly well, and I guess I'm playing guitar on all but four songs on stage at the moment.

HP: How many of the new songs will eventually be in the live set?

"This is a new chapter for us in many ways."

AL: We were doing three new ones back during the summer when we were out on the road with **3 Doors Down**. Now that the album is out and we're on our own, we're doing five new songs. That's still very frustrating. I considered bringing up the idea of doing two sets—one where we'd feature only material from the new album and one where we'd play the "hits" that the fans wanted to hear. I don't know if we'll get around to doing it quite that way, however.

HP: You mentioned earlier that this is the band's first album for a new label. How did that go?

AL: At first it was a little strange because most of the time when a band works with a new label it's because they chose to move from one place to another. In our case, our previous label (Elektra) was simply absorbed into a larger label (Atlantic). We obviously had no say in the matter. But suddenly most of the people we had known and worked with at the label were gone, and we had to kind of reintroduce ourselves to a lot of new faces. It was a little different. At Elektra we had assumed

all over again—which had its benefits and its detriments.

HP: What were those benefits and detriments?

AL: The primary benefit was that it inspired us to work harder than ever while the detriment was that I don't know if we immediately had the trust that we had earned with the people we had worked with for many years. I think this music was listened to by some ears that needed to be convinced that we were as relevant in 2005 as we've been in the past. I feel very confident that we showed everyone that we are!

HP: Does it bother you when some people say that Staind's music is more in a '90s style?

AL: It's something we've had to deal with... this belief by some that we're a "New Metal" band, whatever that is. We never actually understood it. Is it because we first became successful in the '90s? I can't really understand it otherwise. We're a band that's always prided itself in our ability to write songs that have some depth and meaning. Is that something relegated to a certain time or era? Thankfully, we've always been a band that's managed to overcome the limitations that people want to assign us, whether it's having hits with songs that fall outside of what our perceived sound is supposed to be, or just being somewhat unconventional.

HP: We know that you recently experienced the birth of your second child. How has that impacted your commitment to Staind?

AL: My family comes first in my life, then everything else comes after that. But that doesn't mean that my commitment to this band and the music we make isn't as strong as it's ever been. It's just that at times in your life your priorities can be shifted around to some degree. I think we can all live with that.





WWW.EXODUSMETAL.COM

The band that started it all returns with their heaviest record of their career!
Pure and unadulterated
THRASH F*CKIN METAL!!!

"Fans of the Golden Age of Thrash are pinning their hopes on a rejuvenated Exodus for a musical ass-kicking."
Brave Words & Bloody Knuckles

SHOVEL HEADED KILL MACHINES OUT NOW!

New blood injected to the machine include Paul Bostaph (ex Slayer, ex Forbidden) and new singer Rob Dukes.

METAL MANIACS presents:

The World Abominations Tour

WATCH THEM DIE

THREE INCHES OF BLOOD
and CRISIS

IN FLAMES



USED & ABUSED
IN LIVE WE TRUST

MESHUGGAH



CATCH THIRTYTHREE

CANDLEMASS



S2

SOILWORK



SLABBING THE DRAMA

BLEED THE SKY



PARADIGM IN ENTROPY

ALL SHALL PERISH



HATE, MALICE, REVENGE

EXODUS



TEMPO OF THE DAMNED

NUCLEAR BLAST

WWW.NUCLEARBLAST.COM

DIMMU BORGIR

cathedral

Stormblast US re-recorded version with Bonus DVD coming in January

The Garden Of Unearthly Delights coming in January

AVAILABLE AT



Judgment day
has come at last...

GOD FORBID

IV: Constitution of Treason

Available at select



Locations

www.circuitcity.com

"Delivers an apocalyptic blast of metal." - Revolver

ON TOUR
with
MESHUGGAH
THE HAUNTED
MNEIC
IN OCTOBER!

CENTURY
MEDIA

www.godforbid1.com

For more info on this and other Century Media artists,
tour dates, free MP3s, and more visit www.centurymedia.com

Powered by:

iTunes

Music
CHOICE



myspace
a place for friends

purevolume
www.purevolume.com

Check out God Forbid on MUSIC CHOICE Metal's DECLASSIFIED.

System of a Down

BY ROB ANDREWS

System of a Down have sold an astounding total of 10 million albums during their decade-long career—a time period during which this West Coast unit has released just three discs, **System of a Down**, **Toxicity** and **Steal This Album**. Yet for all their success vocalist Serj Tankian, bassist Shavo Odadjian, guitarist Daron Malakian and drummer John Dolmayan don't necessarily look like your "average" rock stars... and they certainly don't act like them. Oh sure, Malakian may favor wearing what appears to be a snake skin jacket from time to time, and the rest of the band clearly enjoys appearing as "unconventional" as possible. But when it comes to rock star attitude, such a "beast" seems to have been banned from the System camp. So as this Armenian/American unit gathered together to discuss the release of their latest discs, **Mezmerize** and **Hypnotize** (the latter due out in the early fall), we knew we were in for one of the more intimate and "real" interviews of the year. That's exactly what we got when we sat down with Tankian and Dolmayan.

Hit Parader: The music has taken a major leap forward on the new albums. Did you feel the whole atmosphere around the band changing as you were recording?

Serj Tankian: Not really. We all get so caught up in each individual song, and just making it work, that you tend not to have a true perspective on the band's growth. It's only after you've done your work and can sit back and listen to what you've created as a whole that you begin to get a sense of accomplishment. That's when you can see where you've been, and hopefully sense where you're going as a band.

John Dolmayan: You can get so easily intimidated if you look at the body of work in front of you and consider it as a whole. When Daron brings us songs, he tends to do it in bunches. We may have had as many as 100 songs to consider at some point in this record-

"We tend not to have a true perspective on this band's growth."

ing process. But you can't look at that as a whole or you'd probably become totally intimidated. You have to take each song individually and take it from there.

HP: Do some songs come together faster and easier than others?

JD: Yeah, there was a song we did for this album, *Lost in Hollywood*, that we nailed on the second take. But that's incredibly unusual for us. Usually it's a much more complicated and time-consuming process. We all tend to help a bit in the production on songs, though most of that falls upon Daron and Rick Rubin, who worked with us on this material. Together we always seem to make it work—no matter how long it may take.

ST: We're not looking for perfection... we are human. But we are looking for something that has magic. We always have a very selfless attitude when it comes to the recording process, otherwise very little would get done. When you're initially dealing with the sheer volume of material that we do, it's necessary to edit yourself and try and select what you think is best for a song. Then you bring it before the entire band, and if they all agree on what you think is best, then we all step forward.

HP: On a personal level, what are you most proud about on this album?

JD: This may be a bit strange for a drummer to say, but the thing I'm most proud about this time are the vocal harmonies we achieved. I've always been a huge fan of the Beatles, and in that band you had four mediocre talents individually, but when you brought them together they were a true juggernaut. I think there's something of a parallel on this album.

ST: We worked on those vocal parts very hard in rehearsal, along with just about everything else that you hear on the album. We don't particularly like leaving anything to chance. We have so much to consider once we get into the studio in terms of attaining the

kind of sounds we want that it's vital for us to work out many of the basics—such as vocal harmonies—even before we begin.

HP: After working on an album for more than a year, when do you know it's actually finished?

ST: We don't (laughs.) I sometimes think that we could just keep going and going in the studio because Daron is never at a loss for new songs and we tend to enjoy the creative process very much. But there reaches a point—perhaps one created artificially by a record label request or by a touring schedule—where you sense you need to wrap things up and turn the page. That's not always an easy moment for us... which is why we have taken so long between albums. People often ask why we take four years between album releases. Well, the answer is that we probably could take even more time if we were allowed to.

JD: It's just time to go on tour. Being in a band like this requires that you think in stages—the writing stage, the recording stage and the touring stage. Well, we are truly ready for the road. We're ready to go out there, see the people, make great music together and have some fun. But we're looking at two solid years on the road, so it's important that you schedule breaks and have some time for yourself. You need to *want* to do this, not feel like you *have* to do it.

HP: This is such a diverse collection. System has been renowned for their political stances over the years. Do you feel your message is as strong this time?

JD: It's there, just as it always is. But we've never tried to hit you over the head with everything we believe. It's mixed in there with material that has no political agenda at all. There are some very funny songs on this album that have absolutely no message other than what you hear. I know that some people may try to delve in and give those songs some extra meaning, but I can assure you that they're not there.

ST: There are many issues that are so important to us. They change almost every day. As we're doing this interview it's only weeks after the Tsunami that ripped through the Indian Ocean. We feel a need to address that and make sure that the world—and especially America—focuses on that properly. Initially we gave so little in aid—even after we knew that hundreds of thousands of people had been lost. But you can't express everything you want on an album. Music, like life, is an ever-changing medium, and we need to possess the flexibility to respond to its demands.

HP: How do each of you handle being members of one of the most success bands in the world?

ST: In all honesty, I don't even think about it. Being a Rock Star has never been a priority to any of us. We didn't begin this band with the aspirations of becoming rich and famous. It was about having our music heard. That's still what motivates us.

JD: You can't listen to the accolades that are given you. Your focus must always remain on the music. If you don't keep your focus there, you're no longer grounded. You lose your focus, and once you do that, you risk losing your entire identity. I feel it's safe to say at this point in our careers that such a fate isn't about to befall any of us.

doing **no** wrong



SYSTEM OF A DOWN

HP



HP

CHESTER BENNINGTON

LINKIN PARK

LOVED & LOATHED

BY P.J. MERKLE

For a band that's still relatively new to the music scene (let's not forget that their now-ten-times-platinum debut disc, **Hybrid Theory** was released only five years ago) it's amazing to consider the degree of impact that Linkin Park has had upon the rock and roll world. Their second album, **Meteora**, proved to be one of the top selling discs of 2003, while their "remix" set, **Animation**, added another two million units to this L.A.-based rap/metal unit's corporate coffers. Throw in the success of their recent MTV-inspired **Collision Course** effort with rap master Jay-Z as well as their plethora of home-video DVD collections (such as their award winning "in concert" set **Live In Texas**) and you've got a band that's played just about every imaginable angle for maximum commercial and artistic impact.

But when you consider the backgrounds, personalities and desires associated with the Linkin Park crew, such success shouldn't come as much of a surprise. While they knew they were always bucking the odds, with their "heavy-hop" approach testing barriers and

breaking down doors as few bands had done before, vocalist Chester Bennington, vocalist Mike

Shinoda, drummer Rob Bourdon, guitarist Brad Delson, d.j. Joseph Hahn and bassist Phoenix always sensed that they had the goods—as well as the talent—to succeed at just about everything they tried.

"One of the things I've learned over the last few years is to never lose your belief in yourself," Bennington said. "You can't count on anyone else for that. I've tried never to listen to what people were saying about us—either good or bad. I never wanted to sit down before a show and read about how many copies of an album we had sold that day, or how many rotations our new video was getting on MTV. That was all way too distracting for me. I just wanted to keep my thoughts on the music, on the next show we were playing and on what we could do to make the fans happier. Just seeing the smiles on the faces of the fans was the only reality check I needed. As long as I saw that, I knew we were doing something right."

Despite Bennington's self-confident words, apparently it's taken the member of Linkin Park a little time to learn how best to deal with all the success that has come their way. They've had to deal with being one of the most successful bands of their generation. They've had to deal with the status that accompanies being video innovators and instigators. And they've had to deal with being the headliners of sold-out world tours. But half-a-decade after first being catapulted to the apex of the music world, this breaking-all-the-rules contingent has grown more and more at-home living within the confines of their platinum-coated artistic skin. And now, as the first of the LP pack steps forward with a solo effort—Shinoda's **Rising Tide** project, which comes out under the band name Fort Minor—it seems as if the bounds of the Linkin Park musical empire are about to expand once again.

"This is just something I wanted to do," the rapper said. "It isn't any sort of threat to Linkin Park or the harmony of the band. It allowed me to work with a lot of people I really respected, from Jay-Z (who serves as executive producer for the project) to artists like

Common, Black Thought of the Roots and John Legend. It's been a really fascinating and important experience for me, and though the music may have a darker edge than some of Linkin Park's material, I hope the fans enjoy it."

So does Shinoda's bold move with **Rising Tide** signal a plethora of solo efforts from this six-man crew? Not likely, according to those in-the-know. Indeed it now seems that while their rapping vocalist is off promoting his new side project, the rest of the band will slowly-but-surely begin working on material designed for Linkin Park's next disc—now scheduled to appear early in 2006. Sure there may be a few side-treks along the way, such as Bennington's recent performance with Orgy guitarist Ryan Shuck to celebrate the 10th Anniversary of Club Tattoo, an establishment that the vocalist and his wife own in Arizona. But for the most part, it appears as if the focus of this already-legendary band has remained amazingly geared on moving Linkin Park to the next step on the evolutionary ladder.

"We've learned never to lose your belief in yourself."

"Every time we make music, it's done with one goal in mind," Bennington said. "We want

to make sure that we create something that the fans will find as exciting and as entertaining as everything we've done before. We also want to make sure that we satisfy ourselves. We aren't going to allow anyone else's opinion or attitudes impact on what the six of us know needs to be done. The only ones that matter are the six of us... and the fans."

"I think I'd be lying if I didn't occasionally think what it would be like to put all that effort into something and then not have people like it," Shinoda added. "It is still definitely a concern that we have. But in a way, that was beneficial to us because we have never allowed ourselves to get carried away by what's happened to us in terms of success. The fear of failure has always kept us very down-to-earth."

So where does Linkin Park's amazing musical sojourn next carry them? Has public taste for their unique blend of rap ingredients and metallic energy already run its course, or will this ever-inventive unit manage to stay one giant step ahead of the commercial curve. All these questions—and more—should be answered in the months ahead. But for now, as some of the band's members grab some much-needed R&R, while others promote their solo efforts, it seems as if this high-profile sextet can sit back and enjoy the fact that they're already a part of 21st Century rock and roll history—a distinction that few other groups can ever hope to attain.

"We're always learning and always growing," Bennington said. "At least I hope that's true. We learned something very important when we toured the last time, and that was that a lot of fans were singing along with the songs that *weren't* the ones on the radio or TV. They almost seem to take a little extra pride in knowing the words to those other songs. They actually seem to sing louder on those! I couldn't believe it the first few times I experienced that. They actually carried the show at times just with their singing of those songs. It showed me that our fans realize our music is more than the singles and the videos—and that's a very satisfying realization."



BLACK SABBATH

PONDERING THEIR FUTURE

BY WINSTON CUMMINGS

You might begin to think that after 36 years of ruling the heavy metal roost, the members of Black Sabbath would have had enough with touring the world and living out of a suitcase. Well, if that notion crossed through your cranium, you'd better consider it again. As this venerable hard rock war-horse celebrates the completion of yet another round of sold-out, headlining *Ozzfest* shows, it would appear as if some forces within the band want them to rock harder, longer, and more often than they have in years. While vocalist Ozzy Osbourne and drummer Bill Ward appear only-too-content to have this year's Sabbath festivities draw to a highly successful close, guitarist Tony Iommi and bassist Geezer Butler have let it be known loudly and clearly that they now want to "up" the Sabbath ante, possibly making a new album and taking the band on a world tour in the process. Unfortunately, the decision to follow such a proactive path is no longer in their control.

"I, for one, would welcome the chance to make

Black Sabbath a more consistent musical force," Iommi said. "I would love to see us make a new album and then tour behind it. I think it could be done, and done quite quickly... as long as everyone is focused upon that task. We've started along that route on a number of occasions over the last few years, but for whatever reason we've become sidetracked before the project managed to get completed. I'd like us to place it on the agenda one more time. But, of course, it will be up to Ozzy and Sharon to make it a reality. I'm not sure exactly what their plans are at the moment, but I would hope that they'd consider making a new Sabbath album."

The making of a new Sabbath disc has become the Holy Grail for Iommi. Ever since he relinquished the control of the Sabbath name to Sharon and Ozzy a few years back (in return for the singer rejoining forces with the musicians with whom he first rose to fame back in the '70s), making new music has become something of a cat-and-mouse game. On a number of occasions, this

legendary quartet has attempted to make new music together, going so far as to record a number of tracks back in 1999—two of which eventually emerged on their "live" *Reunion* double-CD. But despite a slew of well-founded rumors indicating that there's an "album's worth" of killer riffs and nearly-complete song structures sitting in the proverbial vault, there now appears to be no immediate (or long term) plans for the Sabs to complete any recording sessions in the foreseeable future.

"It's become a major frustration for Tony, and to a lesser extent, for Geezer," said a source close to the band. "They'd love to record with Sabbath again. They have a lot of good song ideas and they know they could get the whole project done in a relatively short time span. Remember that in the beginning, they used to make great albums in a matter of days! But until Ozzy and Sharon sign off on it, they know it's not going to happen. But there's always hope. At the moment it appears as if Ozzy wants to begin work on a new solo album

"I would welcome the chance to make Sabbath a more consistent musical force."

later this year. It's been a long time since he's had a new album of his own out. But there's always a chance that at some point the light could suddenly flash "on" and recording for a new Sabbath disc could begin again. After all, these guys have done things in an unexpected and unconventional manner many times before.

Of course, the question that must be asked at this time is exactly how much demand is there out in the metal community for a new Black Sabbath CD? While the band routinely sells out their *Ozzfest* shows (and last year's *Black Box* reissue of "classic" Sab discs proved quite successful), that's because fans—both young and old—crave to hear these hallowed rockers crank out such vintage chestnuts as *War Pigs*, *Iron Man* and *Paranoid*. How would those same fans react to a new disc from the band's original lineup... their first such effort in 25 years? It's a hard question to answer. Judging by the recent response provided "reunion" efforts presented by such fellow Brit

Bashers as Iron Maiden and Judas Priest, most likely the album would do well... but not as well as some might think. Maiden's recent albums (with a returning Bruce Dickinson) have struggled to go gold in the U.S., as has Priest's recent *Angel of Retribution*, their first collaboration with vocalist Rob Halford in a dozen years. Does Iommi believe that a new Sabbath disc could top such numbers?

"I have absolutely no idea," he said with a smile. "But I do know that I'd like to find out! I believe we could make a superlative album, and I think the fans would be very excited by it. I've spoken to Ozzy and Sharon about it from time to time, and I'm probably more encouraged right now than I've been in recent years: but the feeling of uncertainty—regarding both the album and the entire future of Sabbath—is a bit disquieting."

These days, that level of uncertainty dictates many of Iommi's on and off-stage actions. Should he wait to see what the future holds with Sabbath, or should he fully forge ahead with his new band,

recently formed with former Deep Purple bassist/vocalist Glenn Hughes? There's no question that if he had his choice, a reunited, revitalized and re-recorded Sabbath would top his "to-do" list. But at the end of the band's highly successful *Ozzfest 2005* run, Iommi was clearly keeping all of his options open. You might think that a man now in his mid-50s, with a lifetime's worth of rock and roll memories already sequestered in his back pocket, might enjoy the notion of kicking back and enjoying the fruits of his labors. But not Iommi.

"I've had my time at home," he said. "It's a lovely place, and I like being there. But after a while, I feel the need to get out a bit. These recent tours with Sabbath have only whetted my appetite for the road. You must remember that I've lived on the road for the better part of my life, and I have no desire to stop doing that at this point in time. Perhaps there will come a moment when I won't want to do it anymore—but this isn't that time."

THE DARKNESS

TAKING ON THE WORLD

BY BRIAN PARKER

Perhaps the only people who weren't surprised by the success the Darkness enjoyed during their initial run through the hard rock world were the members of this British retro-rock unit themselves. The fact is that no one can ever question the self-confidence exhibited by vocalist/guitarist Justin Hawkins, guitarist Dan Hawkins, drummer Ed Graham and new bassist Richie Edwards. But then again, perhaps such an attitude was justified considering the manner in which this high-styling unit completely conquered Europe with their chart-topping debut disc, *Permission to Land*. And when you throw in the fact that the disc sold more than 600,000 copies in the U.S. and spawned an MTV-fave video in *I Believe In A Thing Called Love*, the borderline-arrogance exhibited by this Continental crew becomes more-than justified.

Now, however, it's time for the Darkness to prove their metal mettle all over again. Following a whirlwind tour that took them from Topeka to Tokyo and back again, these London lads are back in the recording studio putting the finishing touches on what they know may be the make-or-break album of their career. Sure, the Darkness were a phenomenon during their first trek through the contemporary music scene... but their "classic rock" sound and falsetto vocals also made them a joke in some corners of the rock world. Clearly it's now time for the Darkness to put up—or shut up!

"Even if there was pressure on us, we'd never admit it," Justin said with a typical grin. "We're a great band that loves making music, so there's no real pressure on us when we get the chance to record—that's when the fun begins!"

So as the Darkness begin Round Two in their quest to reinvent the rock and roll "wheel" what can we expect from them? Well... the obvious answer is more of the Queen-meets-AC/DC song stylings that first brought them international acclaim. And it does seem quite apparent that this unit doesn't aspire to "evolve" into something other than what we've already confronted—a hard rocking, high flying, fun loving band that's able to write killer songs and put on a stage show that's second-to-none. Still, with the eyes and ears of the entire rock universe now turned in their direction, might the band choose to throw us a change-up on their second disc? Justin's rather evasive response further heightens our curiosity.

"Nothing is written in stone quite yet," he said. "We have the songs written, and many are recorded. But that doesn't mean that we still might not change something up if the mood strikes us. Anyone who sees us as a one-dimensional band really isn't looking very hard. A lot of time and effort went into the writing of these songs. We're not one of those bands that sits around writing songs in hotel rooms or on tour buses. We need to all be totally focused on the task at hand."

Despite all that they've already accomplished in their surprisingly brief career, it's a safe bet that the band has also learned a great deal about the inner-workings of the music business... both good and bad. You see, just as it appeared that *Permission to Land* was about to take off, changes at the Darkness' label brought album sales to a crashing halt. Indeed, when the group's second single and video, *Growing On Me*, was released early last summer, it was supposed to be the track destined to carry the Darkness to platinum paradise. But with few label staffers in place to properly work the song at radio and MTV, the tune fell on deaf ears.

"That was very disappointing for us," Justin said. "Suddenly it felt like we were back at Square One. And it was through no particular fault of our own. Things were going very well with *A Thing Called Love*, and we were hoping it would continue with *Growing On Me*. We were counting on the label to support us. But it didn't happen the way we had anticipated because of some internal strife that was going on at the time. Looking back, we realize that we didn't understand the American market that well—and we probably still don't. You need to have a big company behind you just to make sure your albums are out there where they need to be. You need a big company to push your music on radio and get your videos on MTV."

"Even if there was great pressure on us, we'd never admit it."

So while we know the band hasn't lost confidence in themselves, is it possible that they've lost a little confidence in their label's ability to properly promote them? Apparently with the structure of their record company once again secure, the Darkness have been assured that their second disc remains the Top Rock Priority for 2005! Of course actions speak louder than words, and this power-packed quartet is anxious to see if they lost any career momentum when their debut disc hit a commercial brick wall in the middle of 2004. Now, nearly nine months later, a new era for the Darkness is ready to be launched, and the rock world on both sides of the Atlantic had better be prepared!

"Britain has already run us through the mill," Justin said. "They've given us awards, they've slagged us in the press, they've had photographers hanging out in our gardens. America is different—it's such a vast place, and there are so many intangibles involved in a band's career. Talent and determination often aren't enough. We know that we're going to keep working as hard as possible to make things continue to happen for us here."

Still, one must wonder if the "novelty" of the Darkness—the vintage look, sound and attitude—hasn't already begun to wear thin. While many rock purists hope that this unit can expand upon their initial success with their sophomore effort, there are just as many who hope the group fall flat on their collective faces. But that's the risk you take when you're willing to call upon the spirits of some of hard rock's most hallowed names and utilize them for your own best interest. Justin Hawkins, for one, fully understands the situation that both he and his band now confront.

"I know that some people haven't taken us seriously," he said. "We know that a lot of people love us, and a lot of people hate us. It's all fair and totally acceptable. At least they're not ignoring us! I know that some people look at me wearing a striped leotard on stage, or riding around on the shoulders of a security guard as I play guitar, and they think we're being a parody of some great moment on rock history. Well, I think it's more that we've been inspired by those moments. This is our way of paying homage to them and bringing some of that energy to a new generation of fans."



JUSTIN HAWKINS

HP

SLIPKNOT

NINE ALIVE

BY RANDY CARTER

The idea of releasing a live album didn't exactly come overnight to the members of Slipknot. Rather, it's a concept that's been lurking in the recesses of their collective, demented imagination ever since they began their 18 month-long road trek following the May, 2004 appearance of their latest studio collection, **Vol. 3: The Subliminal Verses**. They didn't know exactly when it would happen. They didn't even know precisely how it would hap-

pen. But d.j. Sid Wilson, bassist Paul Gray, guitarist James Root, drummer Joey Jordison, keyboardist Craig Jones, percussionist Chris Fehn, percussionist Shawn Crahan, guitarist Mick Thomson and vocalist Corey Taylor (also known by the Knot-names 0, 1, 2, 3, 4, 5, 6, 7 and 8) sensed from the very beginning that by the time their historic tour drew to a close the only proper way to celebrate its conclusion would be by releasing this Shock Rock unit's first-ever live set. And now with the advent of the two disc collection, **9.0: Live**, this Des Moines-based band's communal dream has been turned into a bone crushing, wall shaking rock and roll reality.

"Our music has always taken on an even more intense, ominous sound when it's played live," Taylor said. "No matter how hard we work in the studio, the extra adrenaline rush you get when you stand on stage in

front of 10,000 people just fills the music with an extra quality. That's what happened this time around; even the older stuff from our first two albums never sounded better than they did on this tour. We pushed everything to the limit every night on stage, and you can hear that on this album."

Drawing as it does from each of the Knot's three studio discs—2000's **Slipknot**, 2002's **Iowa** and the aforementioned **Vol. 3**—with a few unexpected surprises thrown in

for good measure, **9.0** stands as the crowning achievement of what has already been an historic rock and roll career. While the disc can't hope to capture the mask-wearing intensity or the hive-like insanity that greets concert-goers at each and every Slipknot performance this live collection—which features material recorded as far back as 2001 and as recently as Aug. 2005—allows fans to focus in on what is perhaps the most neglected weapon in the multi-dimensional Knot arsenal... the music itself.

"We still crave a reaction... whether that means people love us or hate us."

"Because of the way we look on stage, and because of the kind of show we put on, too many people tend to overlook our music to some extent," Taylor said. "But I guess in some ways that's to be expected. It kind of goes with the territory. The fact is that a Slipknot show is supposed to be seen, heard and felt all the way down in your soul. An album can't really convey all of that. But what it does do is allow fans to hear the way some of their favorite songs—along with some of our favorite songs—have evolved after being played night-after-night for a year-and-a-half."

It has been a truly amazing 18 month period for Slipknot. During that time they've seen **Vol 3** sell more than a million copies in the U.S. alone (after making a #2 chart entry... the best in this band's career), while moving a like-number of discs throughout the rest of the Knot-loving world. They've released a series of MTV-ready videos for the songs *Duality*, *Vermilion* and *Before I Forget*, each of which also emerged as a Top-10 rock radio single. And, if that wasn't enough to satisfy the metal-starved masses, they've performed in front of nearly a million fans during their stints as headliners of the 2004 Jagermeister and Ozzfest road runs, as well as while serving as the kingpins of their own 2005 *Subliminal Verses Tour*, where they topped the bill over the likes of Lamb of God and Shadows Fall.

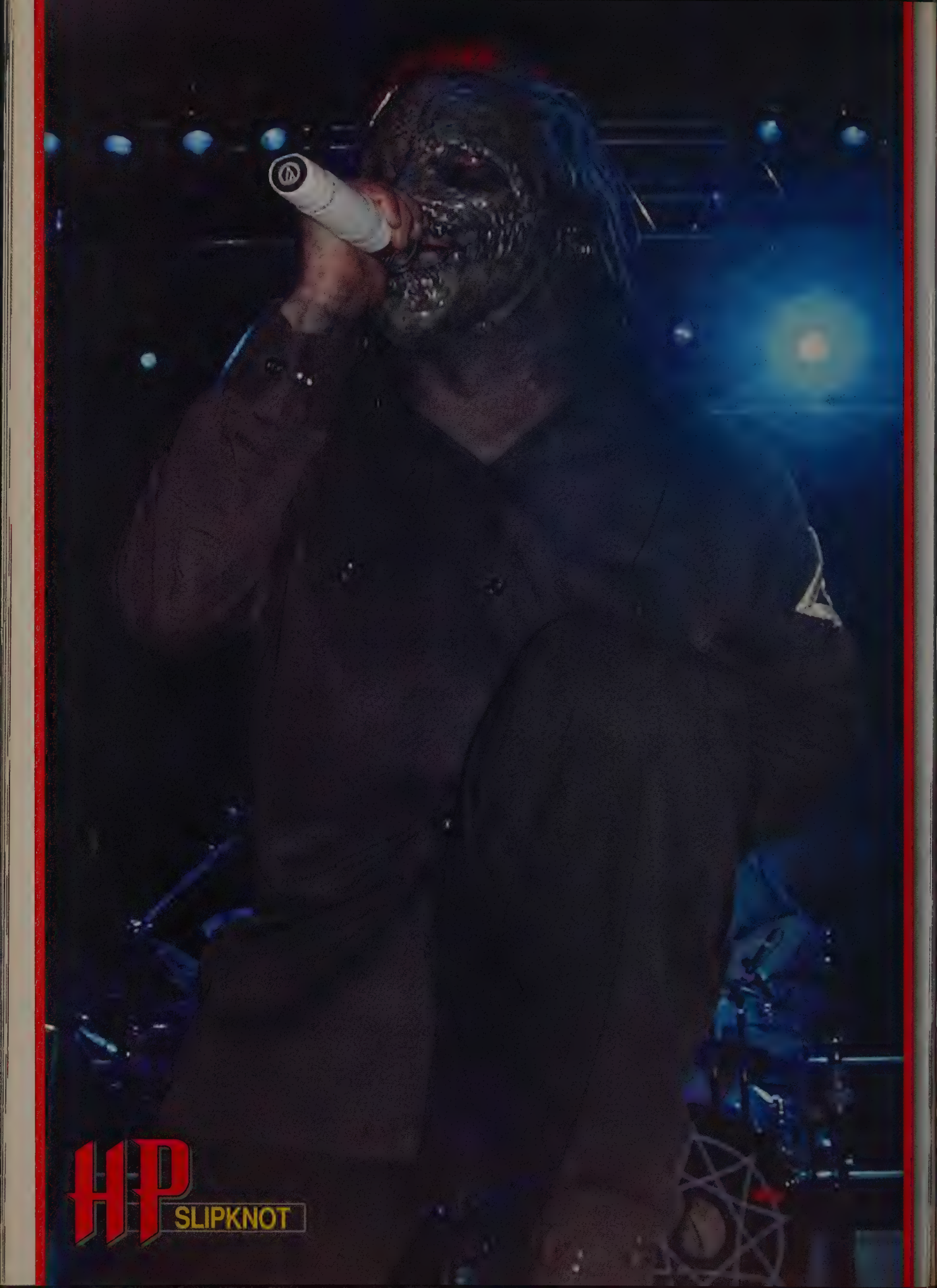
"When you think back to everything that we've done since this album came out, it really is amazing," Taylor said. "But one of the reasons we've been able to do it all is because we took everything step-by-step... while never letting the Big Picture get out of our heads. Even when we were doing Jagermeister more than a year ago, we knew the kind of arena tour we eventually wanted to do. Everything that we do has a lot of planning behind it. That's the only way that it can really happen. When you're talking about nine guys, all the gear that we use, and all the other stuff that goes on around us, *nothing* happens by chance."

PHOTO: FRANK WHITE

PHOTO: FRANK WHITE



SLIPKNOT **HP**



HP
SLIPKNOT

"Because of the way we look on stage, and because of the kind of show we put on, too many people tend to overlook our music to some extent."

So with 9.0 seemingly serving as a fitting conclusion to the latest round of Slipknot-induced mania that has swept across the face of Planet Earth, we all must now begin to wonder what lies ahead for this legendary Nine Man Mutant Metal Army. Already we know that rumors continue to persist that before any more Knot albums are to be done, or major tours to begin, the band's members want to take a break... from their band... from their masks... from each other. Nothing personal—just a means of keeping the Good Ship Slipknot in prime working order. Following the near-disaster the band encountered prior to the recording of Vol. 3, when rumors of imminent breakups and band disharmony filled the rock wires, these guys now know that in order to survive for the long term—as they clearly intend to do—the occasional break from the Knot fold is not only desirable, but a downright necessity!

So sometime early in 2006, after the band's fall tour has run its course and the group's matching coveralls have been sent out for fumigation while their gear has been carefully stowed away, don't be surprised if you start to read about Jordison's plans to reignite his side-project, the Murderdolls, and for Taylor to discuss once again taking his "other" band, Stone Sour, out of moth balls. But this time around, no matter how successful those groups may become, everyone involved knows full-well that there is another Slipknot

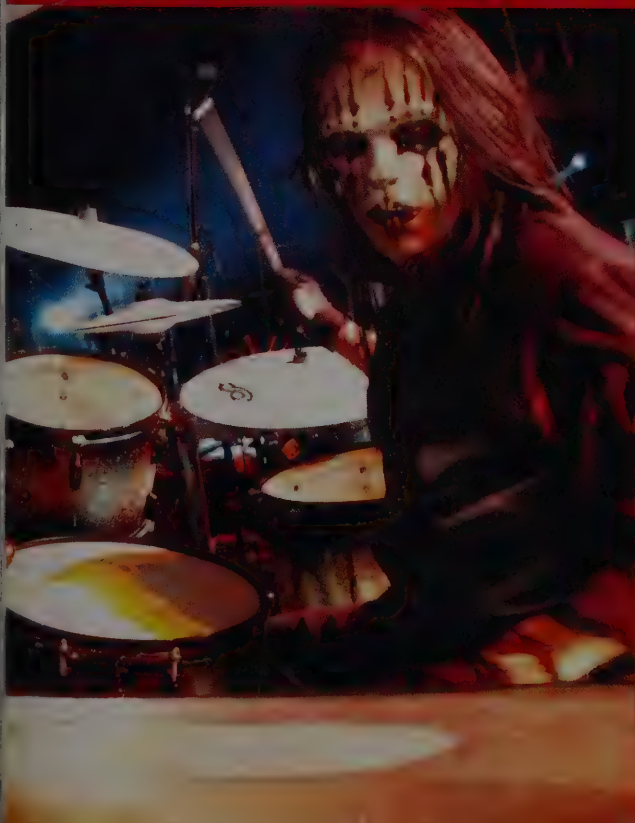


PHOTO: FRANK WHITE

PHOTO: FRANK WHITE

album in their immediate future. And you know what? Even now, at the very end of this recording and touring cycle, that thought brings a weary smile to the band member's faces.

"We know what we all want to do and need to do," Taylor said. "There are other parts of our lives that have been neglected for two years. Those need to be taken care of. But we also know now more than ever just how much Slipknot means to us. We know that we can leave it and it'll still be here waiting for us when we're ready to return."





NOVEMBER
IN ST

2-DISCS, 2

9.0:

Slip!

“TOP 10 BEST LIVE



"TOP 10 BEST LIVE BAND OF ALL TIME"

REVOLVER

Slipknot

9.0: LIVE

2-DISCS, 24 TRACKS

IN STORES
NOVEMBER 1



CATCH Slipknot ON

THE SUBLIMINAL VERSES TOUR: THE FINAL VOLUME

-WITH-

AS I LAY DYING & UNLEASH



ROADRUNNER
RECORDS 25

SLIPKNOT1.COM
ROADRUNNERRECORDS.COM
© 2005 ROADRUNNER RECORDS, INC.



INFECTED FOR PSP
IN STORES 11/15

COPIES
NUMBER 1

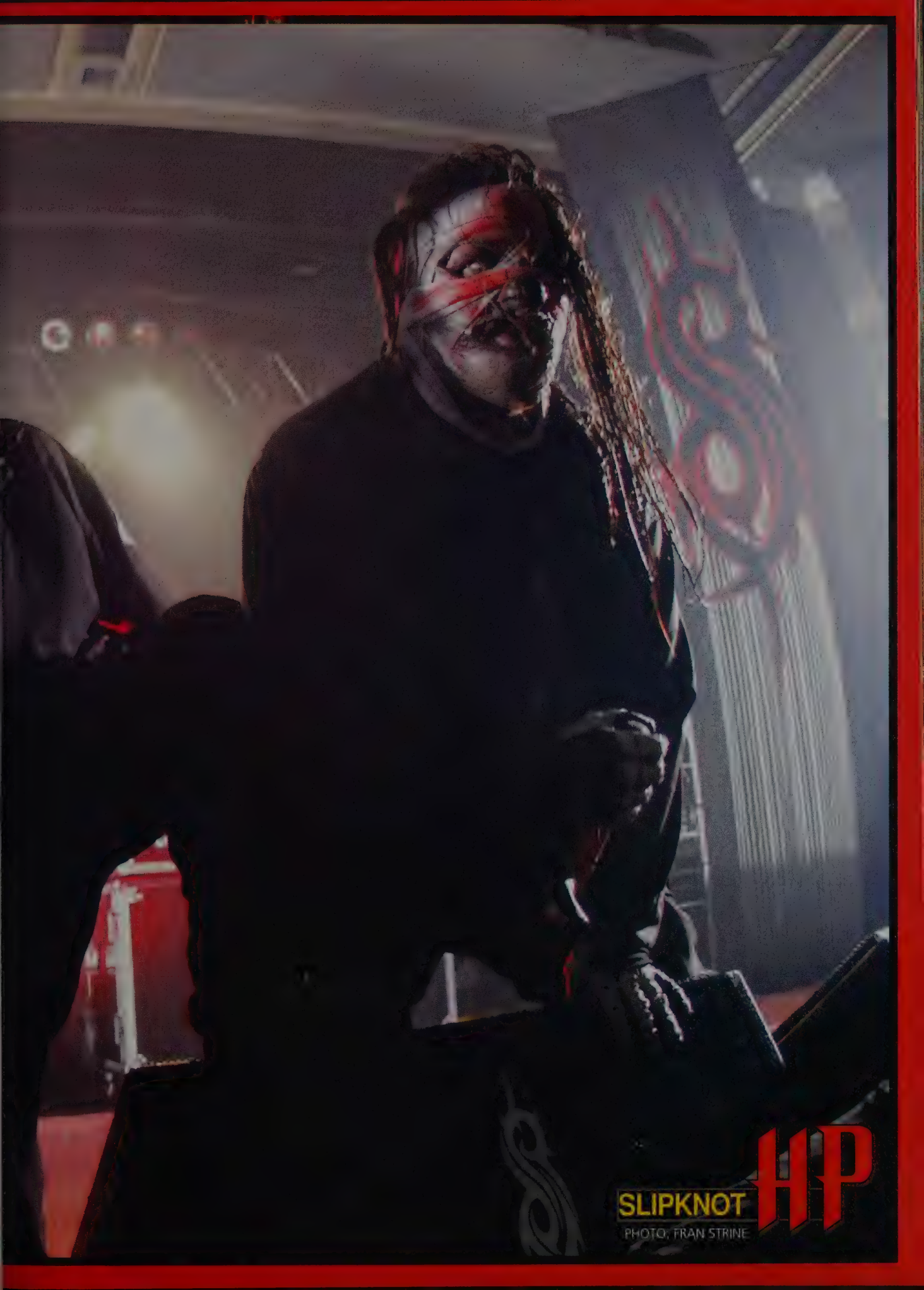
4 TRACKS

LIVE

NOT

-REVOLVER

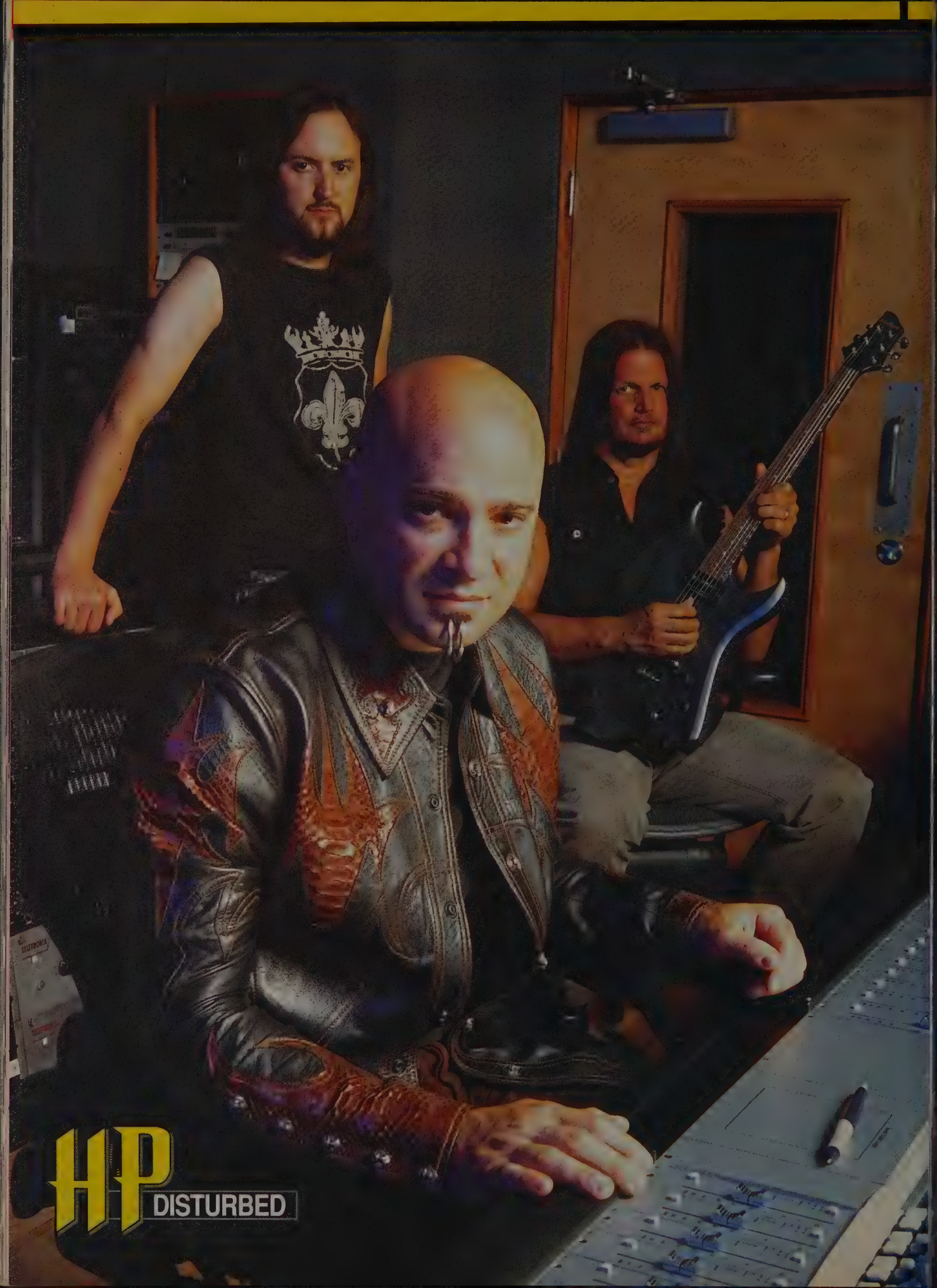
BAND OF ALL TIME"



SLIPKNOT

PHOTO: FRAN STRINE

HP



HP
DISTURBED

Sometimes it seems as if nothing can shake David Draiman's confidence. Discuss the shifting tides of rock and roll fortune with Disturbed's charismatic vocalist, and he'll merely offer a well-conceived diatribe on why his unit defies trends and classifications. Mention a concern that the band's latest disc, **10,000 Fists**, may not generate the degree of instant acclaim afforded Disturbed's previous two efforts, **The Sickness** and **Believe**, and the chrome-domed rocker will merely offer a sly, all-knowing smile. Bring up the fact that the controversial departure of long-time bassist Fuzz back in 2004 made some fans sit up and take notice, and Draiman will just shrug and offer some sage advice.

Indeed, it does sometimes appear as if Draiman is heavy metal's 2005 equivalent of a Zen master. Nothing seems to upset him. Nothing seems to rattle him. And rather ironically, nothing seems to disturb him. Yet, one can instantly sense that just underneath the surface of his carefully constructed, ever-cool public persona lurks the heart of the snarling, raging beast that so frequently comes to life in his band's music. Yes, there's no question that David Draiman ranks as one of hard rock's most intriguing characters, a fact further highlighted by the complex and at times controversial lyrical stance he has chosen to present throughout his band's new disc.

"This album has been something of a revelation for me, and I hope it has the same kind of impact upon our fans," Draiman said. "The title **Ten Thousand Fists** is a salute to those fans who come out and support us every night. They presented a challenge to us with this album to make it better than what we've done before, and we feel we've been up to that challenge. With each thing you accomplish, the next challenge pops up. Your first album is a success, you want your second one to be bigger. Then your second album is a hit, and you want your next one to be even better. It's an endless process. That's the way it should be. We want challenges. Our logic has always been that rock and roll is a full-contact sport. This is not something you sit on the sidelines and watch. You have to be involved in it. All that matters to us is that at the end of the day you get a sea of people moving as one to the beat of your songs."

It would appear that on **Ten Thousand Fists** Draiman and his bandmates—guitarist Dan Donegan, and drummer Mike Wengren—have taken to their chosen crowd-inciting task with a vengeance. On such songs as *Stricken*, *Guarded* and *Just Stop* this Chicago-based unit has constructed the kind of anthemic, heart-jumping, fist-pumping rockers that first won them acclaim back in 1999. But there's no question that Disturbed has come a long way since

FISTS IN YOUR FACE

BY
ROB
ANDREWS

"This album has been a total revelation to me."

tunes like *Voices* and *Stupify* initially brought them to the attention of the metal masses. While on their third effort they've managed to maintain the razor-edged intensity for which they are best known, contained within this disc's all-encompassing parameters is a diversity of material that provides evidence of a band at the peak of its creative powers.

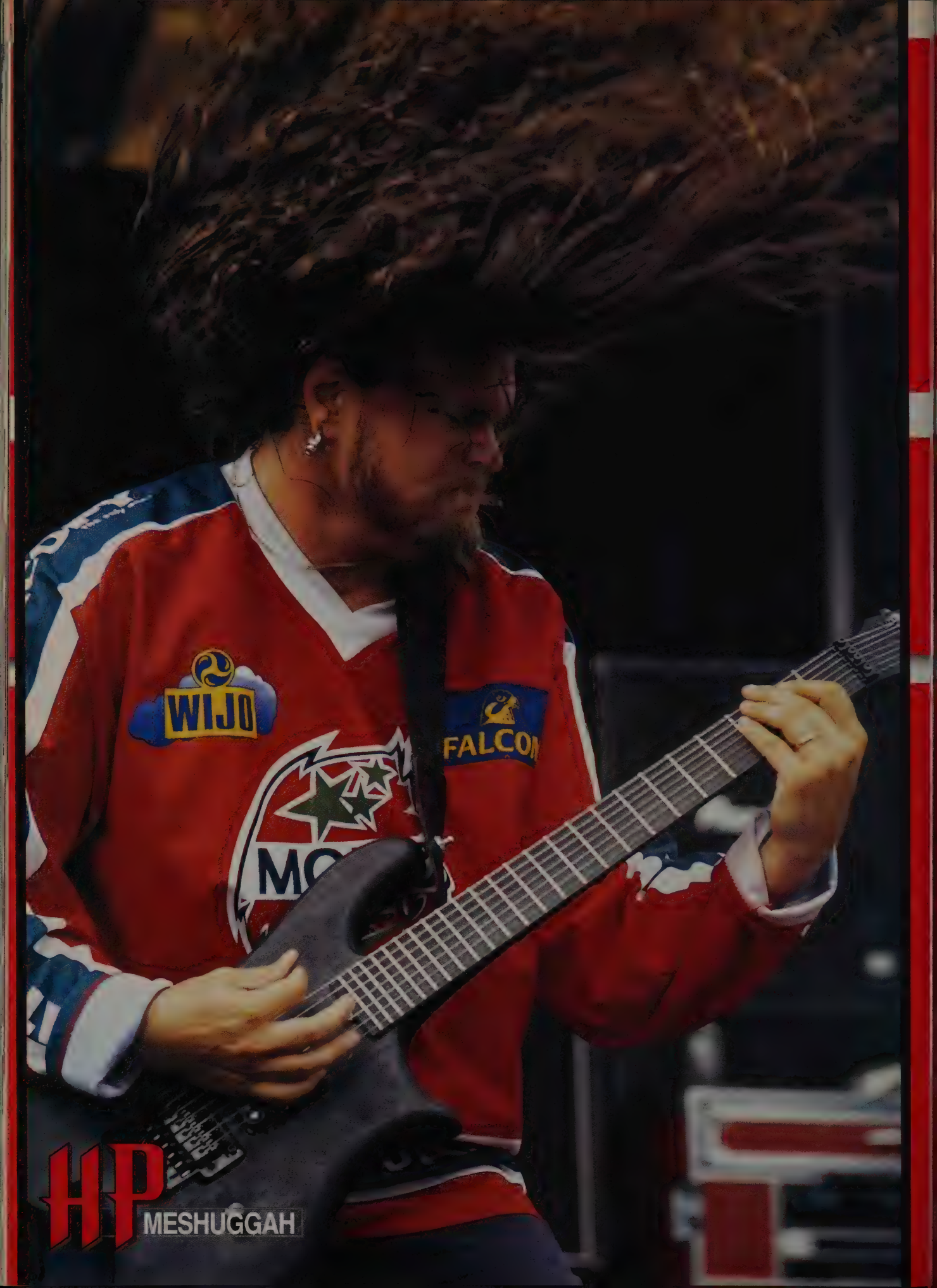
"We have set some goals for ourselves in everything that we do," Draiman said. "We want to make sure that we keep delivering our music in the same uncompromising, unrelenting manner that the fans have already grown to expect. That's the way we've approached our albums and our live shows. We've surrounded ourselves with people that try to do things from that same perspective. We know we're creating a certain level of expectation from our fans, and that's what we want. If we ever fail to deliver exactly what they want and exactly what they expect, then we should hear back from them—and I'm sure if we ever do, it'll be a very loud, clear message."

It now appears as if any such "message" will be a distinctly positive one—especially in light of the warm commercial and critical response instantly afforded **10,000 Fists**. In the wake of their latest success, it is clear that Disturbed has created a highly enviable track record; three albums released... three platinum selling smashes. During the five years that they've now inhabited the top rung of the metal pecking order, this unit has continually proven themselves to be one of the most challenging, powerful and intense units to have hit the contemporary music scene in a long, long time. Their previous albums provided a taste of what this band was capable of creating. And now **Ten Thousand Fists** has proven to possess an even more potent elixir of musical reactants. But if you think even for one moment that this ever-driven unit is satisfied with their numerous accomplishments then you'd better think again!

"It has been an amazing number of years for us," Draiman said. "But we try not to think about it in terms of what we've accomplished. We'd rather consider what we still want to do. It's all about what still lies ahead for us. Some bands would be satisfied to have their first two albums sell a few million copies and produce a number of hit singles... but we want more."

In the case of this power-packed unit, "more" constitutes returning to the road as part of a headlining road show as well as releasing additional singles and videos from their latest disc. Yes, despite all that they've accomplished since they first blew in from the Windy City to grab the hard rock world by the short hairs, these guys feel there's still a lengthy agenda on their collective table that's just bursting with opportunities—each and every one of which is designed to take their career one more giant step up the rock biz ladder of success. For Disturbed, getting their musical message out to the people through any available manner has emerged as this band's primary call to action. While they've quickly and nimbly scaled any and all hurdles placed in their path, Draiman and his gang know that as those hurdles continue to grow higher, Disturbed will have to be that much stronger in order to effectively clear them.

"I hope that we've been able to provide true substance to the hard rock scene," the singer said. "I'd like to think that this time around we've managed to separate ourselves from the crowd through the strength of our music and the creativity of our live shows. We're laying it all on the line, and we think that people will appreciate that."



HP

MESHUGGAH

Meshuggah sense that for them 2005 is put-up or shut-up time. They know that either they deliver the goods on their latest disc, **Catch 33**, or they risk falling into the ignominious abyss of metallic indifference... that either they prove they're one of the truly great bands of the headbanging kingdom, or have the perception grow that they are just another talented-yet-misguided Euro-metal import.

Despite the quixotic nature of their artistic stance, this highly experimental, existentially extreme Scandinavian "dark metal" unit has attained a particular status within the heavy metal kingdom. They are taste makers and trend shakers whose impact has little to do with their limited commercial success. Indeed, for vocalist Jens Kidman, guitarist Fredrik Thordendal, guitarist Marten Hagstrom and drummer Tomas Haake, the furor surrounding the release of their latest effort (their first album since 2002's groundbreaking **Nothing**) has surpassed anything these Swedish metal veterans could have imagined... or prepared for.

"The kind of reaction **Catch 33** has gotten has been nothing short of astounding," said Haake. "We never expect our albums to rise above cult status because of their complicated nature. They aren't the kind of albums you put on for mere entertainment. You must get involved! That's certainly true with this one-- It is one of the most experimental albums we've ever done. It deals with the paradoxes and contradictions presented by both life and death."

Consisting of one, continuous 47-minute-long song that is divided into 15 somewhat

in our music has been a major help to us. But even before he started playing our music on television and inviting us to appear at **Ozzfest**, we had been working hard to develop our following. We have done so quite successfully in Europe, and now we have a better chance to do the same thing in America. We're trying to make the best of the situation."

While they were forced to appear on the **Ozzfest** stage back in 2003 during the daytime—which contrasted dramatically with the darkly sinister sounds they brought forth—there's no question that Meshuggah's **Ozzfest** efforts won them an instant State-side following. Drawing on the material from earlier discs like

"We never expect our albums to rise above cult status."

MESHUGGAH

MORE THAN 32

more digestible segments, **Catch 33** is unquestionably one of the year's most ambitious and challenging metal presentations. But true to their highly individualistic nature, the members of Meshuggah really couldn't care less if their latest effort falls of deaf ears, or serves as their "breakthrough" effort on this side of the Atlantic. On such ever-complex "parts" as *Autonomy Lost*, *The Paradoxical Spiral* and *Mind's Mirror*, Meshuggah once again push the limits of metal convention... and don't stop pushing until they have effectively turned the entire medium inside-out.

"We always strive to challenge ourselves and challenge our fans," Haake said. "At this point in our lives I believe that neither of us would expect anything else! With **Catch 33** we have used our finest moments of unrestrained metaphoric interpretation to create an album that goes beyond anything we have tried before—or even imagined."

Still, despite the torrent of media-driven attention focused on their new release, it remains to be seen whether or not State-side fans will finally embrace the cold, calculated, overwhelming musical world of Meshuggah as warmly as their European brethren have already done. Ever since Meshuggah's reputation began to grow out of the Scandinavian underground nearly 15 years ago, State-side fans have hungered for a more expansive taste of what was causing all this Euro-metal commotion, and with **Catch 33** they may finally have their answer! Obviously the band is clever enough to realize their latest work isn't designed for mass consumption, but they believe in their heart-of-hearts that it just may be the most "sincere" heavy metal opus of the 21st Century.

"This is the culmination of a long career for us," Haake said. "We still may be a relatively new band to some American fans, but our followers in Europe know that we've been around since the early '90s, and we've been perfecting our style ever since."

Indeed it has been a long, strange trip for the members of Meshuggah. For years the band existed on State-side shores more as a myth than as a reality—their albums often appeared at three or even four year intervals, and their American live performances were as rare as smart super models. Still, throughout the '90s, the "legend" of Meshuggah continued to grow, in no-small-part due to the dedication shown the band by Ozzy Osbourne's metal-mad son, Jack.

"Yes, there's no question that Jack Osbourne's attention has helped bring us to the American public's awareness," Haake said. "Having someone like that express interest

BY ZEN MORTENSON

Chaosphere and **Destroy, Erase, Improve** and **Nothing** to form the foundation of their set, the band emerged from the tour with a well-deserved (but somewhat surprising) rep as one of the "hottest" metal acts on Earth.

With Thordendal and Hagstrom laying down an almost impenetrable barrage of guitar-driven thunder (on their customized Spinal Tap-esque eight string guitars), and Kidman's bare-chested frontman antics whipping the gathered throng into a collective frenzy, the powerful whirlwind created by Meshuggah's music swept up everyone in its incessant beat. Since then the band has appeared only sporadically on North American soil. But with the appearance of **Catch 33**, they hope to launch their most expansive U.S. road outing. As Haake was the first to admit, however, when it came to Meshuggah, nothing can be taken for granted.

"We hope to make this the most active year we've ever had in America," he said. "But it is still very much open to question. A band like ours needs the proper forest to play. We would love to be part of another festival, but that seems unlikely at this point. It's hard for us to do it on our own because of the expense. But we're very optimistic that the response to **Catch 33** will be strong enough for us to undertake a very significant U.S. tour. If we did, I believe it would be the highlight of our career."

PHOTO: FRANK WHITE

HIT PARADER 55

AS I LAY DYING

DIRE CONDITION

BY AMY SCIARRETTO

Last time we spoke to As I Lay Dying, we were profiling them in our *Over The Edge* column, as an up-'n-comer, part of the new breed. And it's true. San Diego's As I Lay Dying are a sleeper band. They've quietly sold 125,000 copies of their Metal Blade Records debut, *Frail Words Collapse*, released back in 2003. Yet, they are a band with a low profile, that has built their reputation brick by brick, by logging countless miles in a tour van—they never splurged on a bus despite spending much of their time on the road! The proverbial "they" say that slow 'n' steady wins the race, and AILD seem to be applying that theory to their career. The band has paced itself, and is now poised to graduate to the next level in the underground scene. The band was one of the main attractions on last summer's *Ozzfest* side stage, and their label has high hopes for their new album. *HIT PARADER* spoke to As I Lay Dying's heavily tattooed frontman, Tim Lambesis, on the eve of the release of their sophomore effort for Metal Blade, *Shadows Are Security*, about why As I Lay Dying have moved through the metalcore ranks with the grace and quiet of a spider, yet the bite of a Great White shark. Critics and industry insiders are always talking about the triad of Killswitch Engage, Shadows Fall and Lamb of God. Those bands need to move over and make a little room for As I Lay Dying, because they've arrived with *Shadows Are Security*.

throughout the band. For some of the guys in the band, maybe 10% of their listening is to metal, but some of us listen to metal a lot more than others.

HP: So what's in your iPod or CD player right now?

TL: I'm listening to the new Sworn Enemy, because I am going to produce their new record.

HP: You're a multi-tasker! You sing and produce. How did you get into producing?

TL: We never had the budget or the resources to produce our own stuff in this band so I started to produce As I Lay Dying records on my own. And then I was working with some local bands and passing some ideas along to them, and I didn't realize I was producing, actually. I was just trying to get records done and finished! It was all kind of a surprise for me, but I found out that it was something that I enjoyed and something I was good at.

and many other resources behind them. Our fanbase is a real fanbase, built one by one. We're under the radar and we surprise a lot of people, but once they discover what we're about, we have people's attention.

HP: Of all the bands out there, why should a metal fan check out *Shadows Are Security* and As I Lay Dying?

TL: We're a band that takes ideas from classic guitar melodies and classic metal and we combine them with very driving, pounding drum sounds, in order to have very energetic and heavy-sounding music. Our sound is classic, but it's also a newer and younger sound, and we manage to create that all at the same time.

HP: Does AILD practice a lot? You guys seem so in synch with one another on stage. Where do you think that synchronicity comes from?

TL: It's the combo of being very in synch with

"I produce because we never had the resources to hire someone else."

HP: As I Lay Dying are a super-tight live band. What do you think makes AILD a tight live act?

Tim Lambesis: Any band that loves what they do have to be perfectionists about how they play and how they come across live. The love for what we do is a big factor of why we do so well live.

HP: Killswitch Engage and AILD are two metalcore bands that are on top of the heap. How do you feel about that? Did you want *Frail Words Collapse* to be as well?

TL: The reason that

"We're a band that takes ideas from classic guitar melodies and classic metal and we combine them with very driving, pounding drum sounds."

HP: Many metal musicians are not metal fans. Personally, Tim, are you a metal fan?

TL: I personally am a metal fan and our level of interest in metal is varied

we're the band that comes out from under is because we never expected heavy music to have the potential that it does and that it has gained over the years. We built the AILD fanbase the old fashion way: by touring and grabbing fans in each city. We did it one city and one show at a time. Other bands have press campaigns and advertising dollars

each other and then having the drumming drive our music and give it that younger, more energetic, driven sound of metalcore. But at the same time, the songs themselves are just as important a factor in what we're trying to accomplish. The songs have such energy. It's almost impossible to play them without the raw, live energy that has become one of our trademarks. After a show, my shirt is soaked in sweat, and I am usually worthless for the rest of the night.

HP: Let's take a second and talk *Shadows Are Security*. Which song do you think is most representative of AILD?

TL: That's tough. Right now, I have to say that *Confined* is my favorite song, and it best represents us as a whole and it has good melody and it's heavy, at the same time. But it's always so hard to choose between songs. Everything on this album has something special going for it—that's why it's such a strong album.



AS I LAY DYING

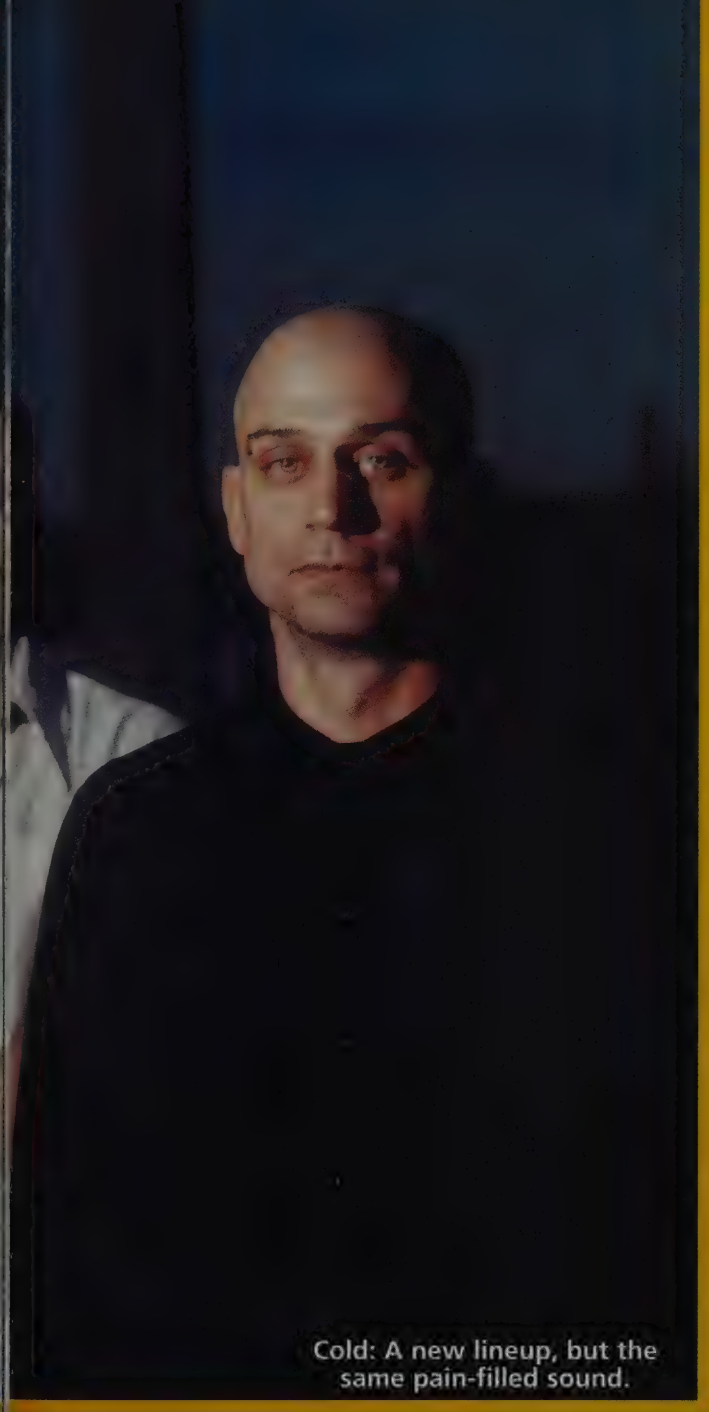
HP

COLD PAIN KILLERS

BY P. MERKLE



Scooter Ward has lived through some tough times in his life. But the last few years have topped anything that this Florida native has ever experienced. First his sister contracted cancer. Then after the band's most recent disc, **Year of the Spider**, generated the hit single *Stupid Girl*, the band ran into conflict with their record label and walked away from their deal. Then the two guitarists who helped Ward, bassist Jeremy Marshall and drummer Sam McCandless record that disc—Terry Balsamo and Kelley Hayes—decided to leave the group in search of greener pastures. Then Ward broke up with his long-time fiancée, the mother of his young child. So without a band, without a label, and without his girlfriend, Ward entered a period of deep depression, during which he began living a highly unhealthy lifestyle. But slowly and surely things began to turn in his favor. The band soon added guitarists Matt Lougran and Mike Boothe to the musical mix, landed a new record deal and proceeded to record their latest album, **A Different Kind of Pain**. While making the album has been a therapeutic experience, Cold's main man still suffers enough inner-turmoil to fill a year's worth of soap opera scripts. We recently discussed this fact, along with many others, with Ward.



Cold: A new lineup, but the same pain-filled sound.

Hit Parader: Let's start with how you ended up with a new label for **A Different Kind of Pain**.

Scooter Ward: It's actually kind of simple. We had a disagreement with the people at our last label and we mutually decided that a split was necessary. We had delivered a strong album to them, and actually had a hit single in *Stupid Girl*. It was getting MTV airplay and radio was all over it, so the song was serving the exact purpose that they had requested of us. So how did they reward us? By saying that they didn't think they'd make a video for our next single. It was ridiculous—a really bad situation. I felt no option but to sever our ties with that company. So we left the label not knowing exactly where we would go and how we would get there. It was a big risk.

HP: Was the band falling apart at the same time that this was going on?

SW: In a way, yes. Terry had been doing some work with Evanescence, and he decided to stay with them. I was fine with that. Then Kelley thought that he'd like to try starting his own band. The fact is that Sam, Jeremy and I have been together since we were 12... for more than 20 years. During that time we've had guitarists come and guitarists go, so it really wasn't that big a deal. But at that point I realized I ostensibly

"I reached a point where I didn't know if I could go on."

didn't have a band or a label... and I was breaking up with my fiancée at the same time. I went into a deep depression.

HP: How did you come out of that depression?

SW: I almost didn't. I was suicidal for a while. I was tired of living and going through one impossible situation after another. I remember going down to the ocean one day just feeling like there was no reason for me to keep on going. Everything important in my life was turning against me. I stood looking out at that ocean for hours, and eventually I just said, "Okay, just give me some sort of sign." At that moment, there was a burst of lightning and a storm came up. It was almost magical. It was enough for me. It gave me reason to hope... maybe someone was out there was listening to me. All the music on **A Different Kind of Pain** sprung from that moment. It helped me turn the corner, get away from the bad things I had turned to, and start getting my life back in some kind of order.

HP: On some ass-backward way, has all the toil and trouble you've gone through provided additional substance for your music this time?

SW: Trust me... I *always* have a well of pain and suffering that I can draw from. Even if everything in my life suddenly turned around and started going perfectly I could still draw upon a lifetime supply of pain. But perhaps all those experiences provided this music with more depth than anything we've done before. I was incredibly focused when we were writing these songs, and that was something very helpful for me. It was very therapeutic because I was able to put my feelings about so many of the events that have recently clouded my life into some sort of perspective. And on top of everything else, I sensed that I was in a position to really help some people.

HP: What do you mean by "help some people"?

SW: I know that Cold's music has always been appreciated by fans because a lot of them are going through rough times in their lives. I know some people reading this will say, "Oh yeah, I *really* feel sorry for him. He's on MTV. He gets to tour the world. He's a rock star." Well, the fact is that you have everything in life, but if you're not happy then you truly have nothing. I understand that, and a lot of our fans do too. They know I can relate to them on that level and perhaps provide them with some additional support and understanding.

HP: How long were you between labels before you signed your current deal?

SW: It was less than two months, so it wasn't that big a deal. But just not knowing what would happen next on so many different levels of my life seemed to build the pressure in an almost geometric way. That's what the songs on this album are about. The title song talks about my relationship with my former fiancée, and all the accompanying pain that goes along with that. It's one thing when a relationship falls apart, but when a child is involved it's on an entirely different level. You know that person is going to be part of your life *forever*—whether you want them there or not.

HP: We know that Matt Lougran had worked with you before—all the way back when the band was still known as Grundig. How did you hook up again?

SW: We've stayed in touch over the years because he was a friend and I always admired his playing. So when we needed a guitarist we all felt it would be nice to have someone around who was both a friend and a great player, so Matt was an obvious choice. And then our producer recommended Mike Boothe, who was a guy from Vegas that he knew about. Together those two guitarists give us the best lineup we've ever had.

HP: The response to **A Different Kind of Pain** has been very strong. Has that brought any pleasure into your life?

SW: Oh yeah, absolutely. It's great when people listen to what has come from your heart and soul and responded to it. It is a reaffirmation of so many things for me. I will always be so thankful to the fans for that. In many ways they are my life.

BY: AMY SCIARRETTO

THE HAUNTED

Peter Dolving is on his second tour of duty as lead singer of The Haunted.

Why has he returned to the band for their fourth album, **reVOLVER** (Century Media), when he only sang on the band's first, self-titled release back in 1998? "They asked me," says Dolving, quite matter of factly. "I left because I was in the spot in my life where I couldn't go on with the band. I am glad that changed. It wasn't a big decision. My wife and I had a sit down with our close family, because we have kids. But it worked out good, and we decided to go."

Exiting The Haunted was no easy task for the singer. He would listen to their albums, saying, "I was oogling them like a jealous lover. I was missing them, and they did some incredible stuff, and I wished I had the possibility to do it with them, but my life didn't have that in store for me at the time. I had to work out my financial situation. I was completely poor and had absolutely nothing. I came back from the tour we did with Napalm Death and I stepped into my shack apartment, located on a motorway, and I had no warm water and no shower, and all I had was a toilet, which was in the basement of the house." Apparently, Dolving had a lot to sort out in those dark hours.

But thankfully, he's back, and his vocals are the most noticeable difference on **reVOLVER**. Sure, **reVOLVER** rips thrashy solos and injects the melodies that are hallmarks of the Swedish sound into the mix. Marco Aro, Dolving's replacement who sang on **The Haunted Made Me Do It** and **One Kill Wonder**, turned in quality performance, but he doesn't sound like Slayer's Tom Araya, which Dolving does. It's an obvious comparison, because The Haunted are often described as Sweden's answer

to Slayer. Although The Haunted have made as many albums without Dolving as they have with him, he isn't worried that fans will rebuke his return.

"We have done loads of shows since I've been back, which has been for over a year," he explains. "We play stuff from the two albums I was not on, and I get the thumbs up from the band." Dolving also promises that this is a long-term arrangement and that he's not going anywhere again. So fans needn't brace themselves for another Dolving exodus.

The singer doesn't have any problem singing the material he didn't write/collaborate on, either. "If they were songs I did not like, it would be a problem. But I like them all. With a band like The Haunted, it's not about ego at all. It's a mutual, shared state of mind when it comes to what we are saying. It doesn't matter who writes the words," he explains.

Dolving feels his energy reinvigorates the band. "I think I bring more direct energy. Marco and I have very different energies. And the guys and I all live in the same town. Marco lives north of where we live, so that made rehearsals hard when he was in the band. Me being back is easier on the band. Musically, now, we remind people of what we did on the first album. It's a natural."

As for our description of the Haunted as a melodic, Swedish version of Slayer, Dolving blushes, saying, "Wow. That's a compliment, really. They are only the best heavy band in the world. Can we live up to that? Thank you. We're just this metal band."

CULT OF LUNA

Cult Of Luna are sick of getting compared to Neurosis. Now, it's a simple and easy assumption to make, to assume that Cult Of Luna



THE HAUNTED FAST FACTS

*Dolving has a European record label called Creative. It pays the rent and he puts out music by his other band, originally known as The Peter Dolving Band, but is now called Bring The War Home. It's a small label that hasn't put out other types of music. It's very do-it-yourself.

*Marco Aro, who sang on **The Haunted Made Me Do It** and **One Kill Wonder** is now in a band called Facedown and is a bricklayer when he's not making music.

*Guitarist Anders Björler and bassist Jonas Björler are twins. Anders was once in the seminal Swedish band At The Gates.



CULT OF LUNA FAST FACTS:

*Cult Of Luna hails from a small university town in Sweden called Umea. "It has about 100,000 people living there, but it is a really cultural city with loads of bands and artists." Refused, The (International) Noise Conspiracy, Meshuggah, and Komeda are from Umea, as well.

*"If Cult Of Luna were a weather system, they would be both the calm before thunder, and the thunder itself," says Magnus.

were inspired by the legends of spacey, complex, and dense art metal because they make spacey, complex and dense art metal.

Magnus says, "Yes we sure do get that comparison a lot. We are kind of sick of it, to be honest, since they are not really where our inspiration comes from. They are a good band though! I think we definitely have our own expression and sound, especially on *Salvation*." Cult Of Luna describe themselves as "heavy, emotional, atmospheric rock," and that's an apt self-portrait, because the music that comprises *Salvation* has the power to take listeners on a thrilling sonic journey.

Magnus says, "One thing is for sure, we do not consider ourselves a metal band." True, CoL are not a traditional metal band, but their music is thick, and complex, and takes time and effort to digest. It's not an easy listen, especially for those with short attention spans. If you're on any sort of medication for attention deficit problems, then CoL probably isn't for you. *Salvation* moves slowly and methodically, much like a barge trudging through a body of water.

"Yeah, I guess it's not the typical 'one hit wonder' album," Magnus says with a bit of sarcasm. "But I think people should really listen to it through, because it's meant to be an album. This piece of art that is stretching over 74 minutes. I suggest that people lie down in bed with a pair of good headphones, relax and enjoy. There is so much in there to discover if you want, so I guess you just need to have some patience."

Cult Of Luna lives in a normal rock and roll setting — they have a drummer, a bassist, two guitarists and a vocalist — but there are seven members who comprise the band. They have someone doing the electronic synths and samplers, which layer the sound. "I do all the percussion parts live, so that makes us seven. It works really well, except when the stages are too small," laughs Magnus.

Because of the lumbering, slow pace that Cult Of Luna adopts on *Salvation*, many fans mistakenly consider the band to be depressed, a mood that pervades their music. "Some people think that because of the mood of our music, we are these introverted depressed dudes," Magnus explains. "That is far from the truth since we are a bunch of normal guys that make music we love. Come talk to us at shows and you will see!"

SEEMLESS

Seemless frontman Jesse David Leach left his role as singer for Killswitch Engage, one of the biggest bands in the heavy metal underground, almost immediately after the release of the band's landmark album, *Alive Or Just Breathing*. Vocal chord strain and a disinterest in touring were cited as the reasons for Leach's departure, and the band soldiered on without him. KsE went on to be huge, without Leach.

"I was completely ready to put down the mic," Leach recalls. "It's hard to put in to words what I went through with Killswitch. It was an internal struggle, a revelation, if you will. The guys in Killswitch are great, but being on the road at that time in my life was not working, which in turn made me lose interest in the band. I came to a breaking point. After ten years of metal and hardcore, it was time for a change."

So Leach took his much needed break, and found himself bitten by the creativity bug, and wanting to make music again. "By the time [drummer] Derek [Kerswill] and [guitarist] Pete [Cortese] got a hold of me, I was already looking to do music again. I wanted to do a rock band or pursue my solo, trip-hop stuff. I can't front; I will be a musician until I die. When I heard the Seamless instrumental stuff, I was blown away."

As far as the disdain for the touring lifestyle leading to his sabbatical



SEEMLESS FAST FACTS:

"Kerswill played drums on the solo album of Michael Sweet, the guitarist/singer of Stryper. Of the experience, the drummer says, "If someone told me back in the day, when I was at the Worcester Centrum going to see the Stryper/Hurricane/Y&T tour, that I'd eventually be playing on Michael Sweet's solo record, I would've laughed in their face!"

"When asked to describe Seemless, Leach calls it "rock-n-roll soul and heavy metal blues" while Kerswill deems it "a bulldozer of rock and roll."

"Leach is a practicing Christian, but doesn't use his lyrics as a pulpit. "I write the music in an honest natural way," he explains. "It's in there with all of my human emotion, politics, and my personal view of this world. I write what I know & feel."

"Leach's wife Melissa is part of the band's "road crew." She sells Seemless merch at their shows.

from music, Leach reveals, "As far as my voice, I was tired and unprepared in Killswitch. Now, my voice is allowing me to do things I never thought I could do. I now have a vocal training ritual. I discover new ideas all the time. I feel like I am starting fresh again. I have no regrets about leaving Killswitch. I am very happy the guys in Killswitch bounced back and found Howard [Jones]. It all happened for a reason."

Leach isn't the only one with a metal pedigree in Seemless. Cortese was once in Overcast with Killswitch Engage bassist Mike D. and Shadows Fall singer Brian Fair. Kerswill once played drums for Shadows Fall. It's an incestuous metal circle in Massachusetts but the Seemless collective decided to go in a more rock direction on their self-titled debut, which was originally released by Losing Face Records and was re-issued by Equal Vision. Seemless, like Black Sabbath and Clutch, play down and dirty rock.

"Because Jesse sang in a metalcore band and because Pete and I played in metal bands, people expected something exactly the same from Seemless," Kerswill explains. "When you truly become the artist that you are, it has a lot to do with your cognitive music years. I think that classic rock and metal blues are just what we bleed; it's not even a conscious thing. We just want to take that style, combined with messages of deep and emotional thought, spirituality, and positivism and create a brand new monster."

"Pete and I have been writing 'rock' music for years now," the drummer continues. "We were in Medium together and wrote all the music, and, as far as the Seemless record, we wrote all of those songs, but, we have a new bass player (Jeff Fultz) who's actually an amazing guitar player and singer, so we're taking things in a more collaborative direction. We never wanted to be part of any 'scene'; we just love doing what we're doing. Building walls in any aspect of your life is a very limiting practice."

Ultimately, Kerswill envisions Seemless like Led Zeppelin, Soundgarden, and Porcupine Tree, all bands that rock without labels or borders. He sees the band as timeless and something that will be relevant in 20 years. After listening to **Seemless**, we think his dream will come true.

CATARACT

What do you know about Switzerland other than it's a politically neutral country and that its bank accounts are often used as plot devices in spy and thriller movies? Well, once you get a load of Cataract's new album, **With Triumph Comes Loss** (Metal Blade), you will be opened up to a whole new mindset regarding Switzerland.

Guitarist Simon — no last names, please — says, that the title of

Here's why **MORE** musicians shop at



Musician's Friend

The Best For Less Shipped To Your Door



The Best Source for Musical Gear!

Over 40,000 products to choose from.



Guaranteed Low Prices!

We'll meet or beat any verifiable advertised price.



FREE Shipping!

On most orders.



Fast Delivery!

Most orders **DELIVERED TO YOUR DOOR** in 2 to 3 business days.



100% Satisfaction!

Take 45 days to decide you're totally satisfied.
THAT'S THE BEST GUARANTEE IN THE MUSIC INDUSTRY!



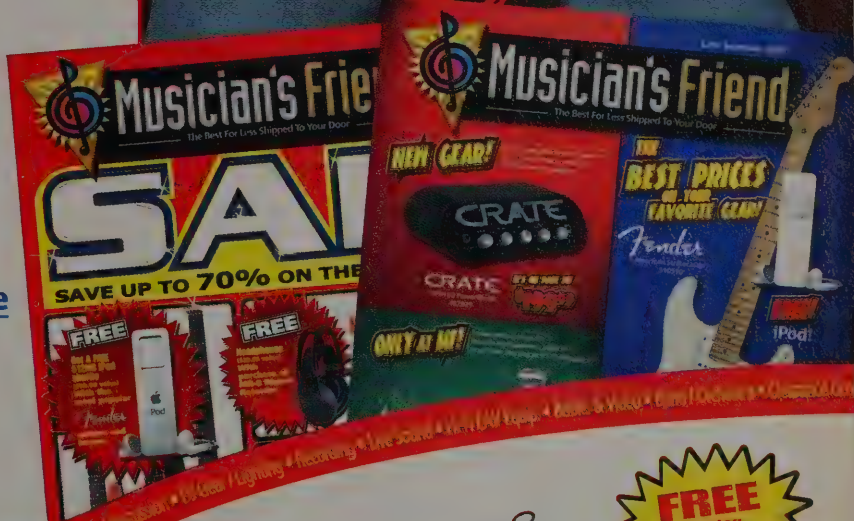
Easy-to-Use Website!

The #1 source for music gear and information online!



VIP Concert Sweepstakes

Win VIP concert experiences, great gear, and more!



www.musiciansfriend.com/free

VISIT OUR
WEBSITE **TODAY**

Musician's Friend

CALL FOR YOUR FREE
CATALOGS **NOW**

1-888-410-7553



FOR A FREE CATALOG SUBSCRIPTION

visit www.musiciansfriend.com/free, call **1-888-410-7553**,
or fill out this coupon, put it in an envelope, and mail it to:
Musician's Friend, Dept. CR, P.O. Box 1117, Draper, UT 84020-1117

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

EMAIL ADDRESS _____

SPECIFY
SOURCE CODE:

HPEL



CATARACT FAST FACTS:

- *The members of Cataract range in age from 24 to 33 years old. Three out of the five members are straight edge, which means adhering to a 'no drugs, no drinking' lifestyle.
- *Cataract have been to the United States only once when they played Hellfest, the famous summer hardcore fest held on the East Coast.
- *Simon says the band loves all types of music, including the cheesy pop of Robbie Williams. We can forgive them for such foolishness, since their music is so freakin' hard and groove-laden.
- *Cataract's past releases include **Golem** (Ferret) and **Great Days Of Vengeance** (Lifeorce).

the album sums up the valuable life lesson that every loss is accompanied by a gain, and vice versa. "It doesn't matter what you go through," the guitarist explains. "With every step forward, you gain and lose something. You have to be aware that you can not gain success without leaving something behind. The biggest losses are always the ones you involve yourself deeply in."

Ain't that the truth? It's a simple, yet rather deep thought. It's a concept backed up by terrorizing music, replete with hooky breakdowns, vocals more abrasive than a sandpaper massage, and bloody, twin guitar leads. If you like the traditional hardcore style of Terror, the fist-to-the-face brutality of Hatebreed, then Cataract will be your new favorite band.

The band, whose name conjures up images of milky, diseased, aged eyes, was formed by Simon, guitarist Greg, and drummer Ricky in 1998, "when we decided to leave our other bands behind

something new, something more metallic and more aggressive," Simon says. The band was formed with a different singer, and current singer Federico joined in 2001, solidifying the current lineup.

Cataract were then discovered by Ferret Music founder Carl Severson, who was touring Europe while fronting his own band, Nora. It takes one to know one, and Severson went on to sign Cataract. The quintet went on to release music via Ferret and then via European label, Lifeorce Records, before inking a deal with the legendary label, Metal Blade.

"We started talking to [Metal Blade] for a half a year before we signed to them," Simon reveals. "We just wrote the new songs while negotiating with the labels we got offers from. Metal Blade were the nicest to us, so we decided to go with them."

Thanks, Metal Blade, for being the catalyst that brings Cataract to the metal masses.

IT'S NOT HALLOWEEN WITHOUT THE WITCH!



ICARUS WITCH

Capture
The Magic

CLP 1577



Special guests:
George Lynch
(Dokken, Lynch Mob)
& Frank X. Aresti
(Fates Warning)

Art by
Garry Sharpe-Young
(Queensryche,
Worm Reaper)

"Judas Priest, Black Sabbath, & Iron Maiden - Pittsburgh's Icarus Witch takes us back to those glory days... a welcome tribute to metal in its original form." - *Outburn*

"A must-have for traditional metal aficionados... expect this band to take a leading role in the perpetually simmering American melodic metal scene." - *Metal Maniacs*

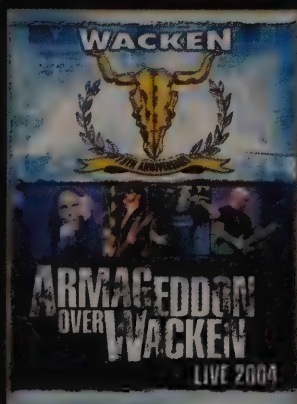
"Conjuring the spirit of Mercyful Fate & early Savatage with hints of Yngwie, Maiden & Priest"

- BW&BK

"Proudly making a stand for classic styled, epic Heavy Metal!" - *Rock Dectector*



ALSO AVAILABLE:
ROSES ON WHITE LACE



Documenting Europe's
Biggest, Baddest, Loudest
Metal Music Festival!

3CD, 3 Hour Box Set Of Shredding Live Performances

2DVD Set, 6 Hours Of Festival Footage Mixed in 5.1 Surround Sound

Performances By

**Dio, Anthrax, Motörhead, Cannibal Corpse,
Children of Bodom, Nevermore, Death Angel,
Mayhem, Cathedral, Paragon and more!**

Unleashed in
America
October 25!



FIREWIND
Forged By Fire



DRAGONLAND
Standard



ENTWINE
alltensity



FLOWING TEARS
Razorbliss



HIBRIA
Carpenter, The Abyss

Coming in November: MACHINE MEN - Elegies & This Is Metal (3 CD Magick Box!)



© 2005 MAGICK RECORDS, 11041 SANTA MONICA BLVD, PMB 701 LOS ANGELES CA 90025, U.S.A.

magickrecords.com

The simplicity of its title says it all. Their fifth album clearly represents the next big step for Sevendust... though vocalist Lajon Witherspoon, guitarist John Connelly, drummer Morgan Rose, bassist Vinnie

Hornsby and new guitarist Sonny Mayo (who replaces founding member Clint Lowery) fully realize what might be "next" may also be the most important disc of their lives. With a new member, a new record label and a revitalized, return-to-basics approach to their hard rocking craft, this multi-talented, multi-racial Atlanta-bred unit seems well prepared to once again assume the role of being one of the key players within the contemporary metal world. On *Next* this unit returns to the bare-boned, yet expansive, sound that made such early discs as *Sevendust* and *Home*, break-out sensations. But as Lajon noted during this recent conversation, they do so with a world-weary sense of self that has allowed them to expand the Dust philosophy well beyond anything this unit may have previously imagined.

changed on *Next*?

LW: We haven't really written songs together in a long time. Over the last few albums, we tended to do a lot of the writing on our own, then bring the work together when the band got ready to record. But when Sonny joined the band it almost forced us to work together more closely. After all, we had a new member for the first time in a decade, and we wanted to make sure that his transition was as easy for both him and us as possible. But having him aboard, and then having the chance to tour with him for about 30 shows late last year, really got us into a groove. It got us all on the same page for the first time in a while and that made a big impact on the music for this album.

HP: What is the significance of *Next* for you?

LW: You know, we've been around for a while now. We know the way things are supposed to be, and how they aren't supposed to be. I don't mean to make that sound arrogant, but it's true. This is our fifth album—we've done a lot in our career. I'm 32 years old now, and we've all gone through

own label?

LW: I've always wanted the chance to help other artists fulfill their destiny. I want to be in the position to provide other bands with the kind of chance that we never got when we were coming along. That means so much to me. It's a great feeling to walk into a club and instead of just listening to great music by a band you may have never heard before, you now know that if you find someone like that, you're in a position to reach out and do something about it.

HP: Is there one track on *Next* that's a personal favorite?

LW: The track that ties together everything that's happening to us at the moment is ironically titled *Failure*. It's one I wrote with Morgan and it's all about how his parents always thought he was going to be a failure. But right now everything is perfectly aligned for us. All my life I've been waiting for the opportunities that are now coming our way with a new label, a new album and a band that's totally focused on making the best music we can. I have a

SEVENDUST

BY RICK BLASINGAME

A FRESH START

Hit Parader: How surprised were you when Clint Lowery left the band?

Lajon Witherspoon: Hmmmm.... surprised? I don't know if that's the word I'd want to use. It's a strange subject for me to discuss because I don't want to say anything that I might later regret. Let's just say that we all knew that Clint has always wanted to work with his brother, and now he's got that chance. We wish him all the luck in the world.

HP: And how did the band hook up with Sonny Mayo?

LW: We've known Sonny for years, all the way back to his Snot days. When the opening in the band came up, he was the first name that we all thought of. It was very natural and very exciting—both for Sonny and for the rest of us. As soon as we spoke to him he came down to where we were writing the album in Florida and he dove right in. His energy was infectious. It made us appreciate this band and the music we're capable of making all over again. He forced us to change... and it was a change for the better. Getting a new member in the band is kind of like getting a new girlfriend. It makes you appreciate a lot of things that you may have forgotten or begun to have taken for granted.

HP: How would you say that Sevendust has

our personal storms and come back to realize just how much this all means to us. This is truly the next big step for us—the first album with a new member and for our own record label. How exciting can things get?

HP: Tell us how you ended up having your own label.

family that loves me, as well as the chance to be home enough so that my daughter gets to know who I am. I feel very blessed. That's what that song—and much of the album—is about.

"It was time for us to take more control of our career."

LW: It's a new thing to a lot of the fans reading this, but it's something that we've been working on for quite a while. We had been with our previous label forever—since we were all kids. It's all we ever knew. So when the opportunity came to get out there and see what else was being offered us, it was a real eye-opener. A lot of people showed interest—even if some of the major labels kind of took their time. But when Universal structured it so that we could have our own label we couldn't imagine a better opportunity than that. It was truly a dream-come true.

HP: What's so special about having your

HP: How are Sevendust's touring plans shaping up?

LW: Touring has always been something magical for us because no matter how much we plan—or don't plan—good things seem to happen. We have an idea how we're gonna kick this road trip off, but we're kind of gonna let things develop from there. Obviously, if the album does as well as we hope it will, things might be a little bit different than if it doesn't sell as well. But right now it's hard to keep any of us from being ridiculously optimistic.



SEVENDUST

HP

Slowly but surely, Max Cavalera has emerged as one of the most dominant metal forces of all-time. Few might have imagined such a fate for this dreadlocked guitarist/vocalist two decades ago when he first emerged from the "wilds" of Brazil as the brains and brawn behind Sepultura. Back then, at the height of the Hair Metal movement, Cavalera's brand of expansive, cross-cultural, amp-melting metal stood out from the crowd like the proverbial sore thumb. Indeed, he is among the first to admit that his efforts have never been aimed squarely at the commercial jugular. But over the intervening years, as his career sojourned away from his original outfit

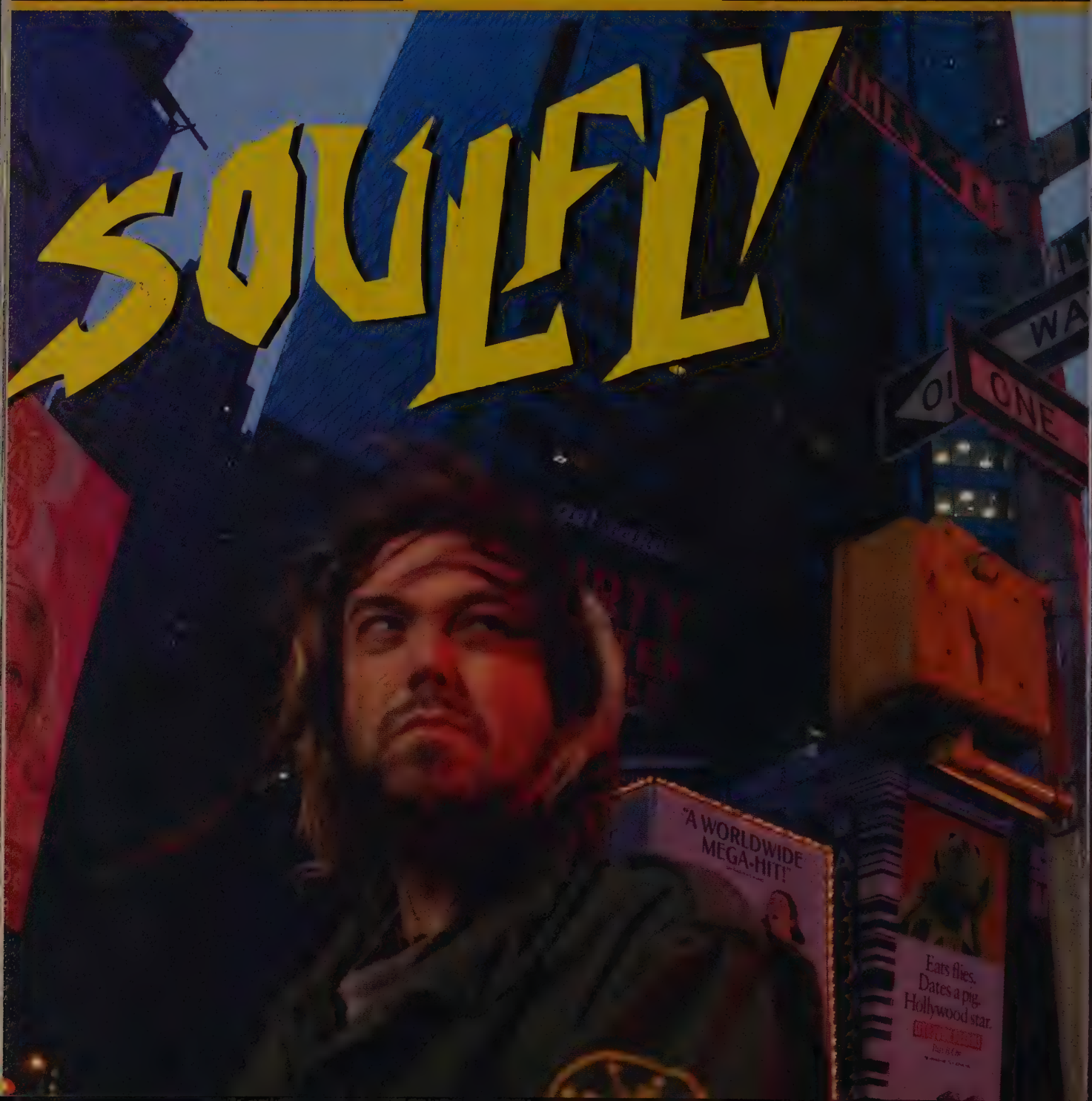
and saw the birth and subsequent rise of Soulfly, Cavalera's reputation as a sharp-talking and sharp-thinking heavy metal master has continued to grow. And now with the release of Soulfly's latest disc, **Dark Ages**, that rep has grown by another solid leap-and-bound.

"Music is a learning experience— both on stage and off," he said. "Thankfully, I think I have learned many of the things that I've needed to in order to survive. At times it hasn't been easy, but it has always been interesting. And some of the frustrations I have felt have always been a great source for empowering the music I write and play. That's very true for this album as well."

Upon listening to such **Dark Ages**

tracks as *Carved Inside*, *Obliteration* and *Inner Spirit*, there's no denying the power, precision and diversity housed within Soulfly's latest opus. With the band stepping up to add even more creative elements to their ever-changing and equally unpredictable metal cauldron, it is clear that this effort already stands as a landmark achievement for both Soulfly and Cavalera—who, by the way, also produced the group's latest effort. Joined this time around by bassist Marcello D. Rapp, guitarist Mike Dolling and drummer Roy Mayorga, Cavalera seems to be fit, focused and determined, a man who knows he's at the helm of a band that's in prime rocking condition.

"On this record we've reached a level



of maturity only hinted at on our previous albums," he said. "There are surprises lurking around every corner, but the basic musical chemistry we share as a band is really the key here. And having the band as focused and determined as they are has been very inspiring to me. There are times when you need those around you to pick you up and fill you with the true spirit of the music you're trying to create. They've done that... and more!"

While he may enjoy sharing Soulfly's musical focus with his bandmates, there's no question that Cavalera remains the band's unquestioned focal point. From the moment 20 years ago when he first landed on American shores, Cavalera has been a man on a quest. Whether it was

as part of the hallowed Sepultura, with whom he toiled for a decade, or as the lead figure in Soulfly, Cavalera has happily assumed the point position in heavy metal's on-going attack upon the contemporary music mainstream. And while many within the metal underground have drawn some obvious and apparent comparisons between Soulfly's **Dark Ages** and such classic Sepultura efforts as **Chaos AD** and **Roots**, Cavalera does his best to keep everyone's focus on the here-and-now.

"I understand that the music I make will always draw upon certain influences," he said. "My love of heavy metal, as well as some Brazilian musical traditions will always serve as the base for what I cre-

ate. But when people start making comparisons between bands or even between albums I never feel comfortable. I understand it, and on some levels I appreciate it, but I am never very comfortable with it."

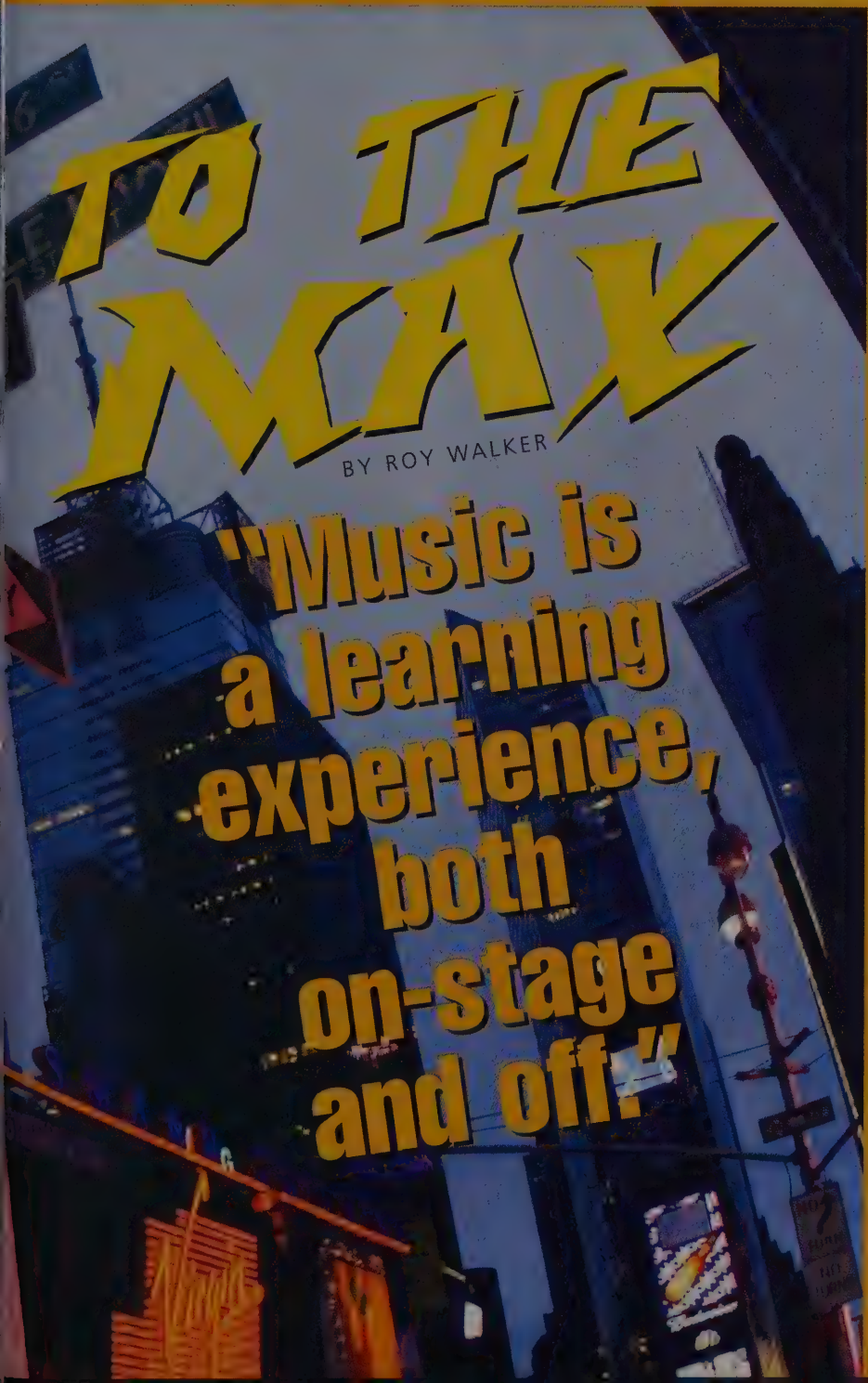
Today, as Soulfly sets out to tour all corners of Planet Earth in order to promote their latest release, Cavalera's intent on bringing his highly eclectic metal sounds to the world has escalated at an almost exponential rate. As he and his bandmates continue to create their own unique brand of metallic mayhem while on the road, Cavalera senses that the time is right for his unique brand of metal—where on new **Dark Ages** songs tribal rhythms, spiritual awareness and even samba-style beats jockey with the band's traditional heavy-handed guitar sounds for prominence—to assume its rightful place in the hearts and souls of metal fans around the globe.

"I've never been influenced by trends or by what's happening at any given time," Cavalera said. "I've only been influenced by my own tastes. Anyone who has followed my career over the years knows that my music has certainly changed in some ways—but it has never been so that it would better fit into any current style. It has changed naturally and with a specific intent, and I believe that this album is an excellent example of that."

It would seem abundantly clear that **Dark Ages** is destined to add another gilded feather to the musical hat of Soulfly. Following the success of the band's self-titled 1998 debut, as well as the corresponding kudos handed both their Y2K effort, **Primitive** and 2003's aptly titled **3**, many metal fans were anxious to see where Cavalera's metal express would next carry him. The answer to that question is now at hand. Unpredictable, unabashed and unrelenting, the music on **Dark Ages** once again proves that Cavalera will never let the supposed "limits" of the heavy metal style deter him from exploring the outer reaches of the contemporary music world. This is a rocker clearly in touch with both his past and his present, and with his band's latest release scoring big with metal heads from coast-to-coast, fans both new and old can sense that this special heavy metal force known as Soulfly is once again operating at the peak of their creative powers.

"I'm very proud of this album because it carries Soulfly to where I want this band to be," he said. "We did a good job in establishing our identity on the first three albums, but this one really puts our creative stamp on things. I'm still very pleased with the earlier albums, but there was still so much going on in my life at the time we were making them. I wanted just to focus on making new music, and have people focus on my future rather than my past. I think now I have finally gotten to the point where the fans will accept where I am in my life and where I am with my music."

HIT PARADER 69



In their heart of hearts, the members of Dark new Day didn't know if their dream would ever happen. In fact, it took the members of this exciting new hard rock quintet twelve long years before their paths finally crossed at the proper time, at the proper place and in the proper manner for them to form the band that has been their life-long ambition. During that dozen year period, these tied-at-the-hip friends went off to do their own things and make their own marks on the contemporary music world—with varying degrees of success.

Indeed, by now many of you are familiar with the musical pedigree enjoyed by the members of Dark new Day. And if you're not... perhaps you should be! But if you're already reading this far along then either you are familiar with this talented hard rock unit... or you're about to be told a rather fascinating and unique tale of musical determination. You see, vocalist Brett Hestla, guitarist Troy McLawhorn, guitarist Clint Lowery, bassist Corey Lowery and drummer Will Hunt have all paid their dues and done their time for the rock and roll cause. Some have sailed to the heights of fan acclaim and chart success with bands like Sevendust, Stuck Mojo and Creed while others have struggled a bit more for recognition with the likes of Skrape and Doubledrive.

But no matter where they stood in rock and roll life, each and every one of these guys harbored a not-so-secret ambition to one day be able to work with those people that had been there for them at the very start of their long and winding musical sojourn. So after either seeing their previous bands reach critical career crossroads, or merely deciding that now was the right time to move on to something new, all five of these talented veterans discovered that they were finally free to fulfill their life-long dream. The results of their efforts can now be heard on Dark new Day's debut disc, **Twelve Year Silence**, one of the most dramatic and powerful albums to hit the hard rock scene this year.

"We were all in bands that played together back in the early '90s," said Clint Lowery, formerly of Sevendust. "But fate just had other things in store for us. We've all known each other since we were kids. Obviously my brother and I have always been close. But Troy used to jam with us when we were first learning how to play guitar. We only lived a few miles from one another and we'd get together and show off anything new we had learned. We always liked the idea of being on stage playing together, and now we have that chance again."

Fulfilling their childhood dreams has proven to be a rather circuitous journey for the members of Dark new Day. Soon after North Carolina natives McLawhorn and the Lowery brothers formed their first band, Still Rain, in the early-'90s (during which time they first met Hunt and Hestla, who were then playing in other bands on the same Southeastern club circuit) they decided it might be best if they traversed their own paths to the top of the rock and roll mountain. Clint went off to help found Sevendust, while Corey became a core member

DARK NEW DAY

HITTING THEIR STRIDE

BY ROB ANDREWS

"Fate has always had some interesting things in store for us."

of both Stuck Mojo and Stereomud. McLawhorn enjoyed his moment in the sun as the driving force behind Doubledrive while Hunt enjoyed stints with both Skrape and Tommy Lee's touring ensemble. Hestla was far from shy about sharing his talents with the world, performing both with Virgos Merlot, and arena rockers Creed, for whom he played bass. Little did they know it when they first went their separate ways, but it would take these rockers a dozen years before their collective paths would again cross. Ended it was a twelve year silence.

"That's the way life goes," Clint said. "We all stayed in touch with one another, and we obviously heard what everyone was doing musically, but we didn't know for sure if we'd ever get that band we dreamed about together. No matter where we were or what band we may have been in, the thought of getting back to that dream was always in our minds. But in 2004, it seemed as if that opportunity fell into our laps. Everyone was either finished with their current project or ready to move on. So after a few calls Dark new Day was born."

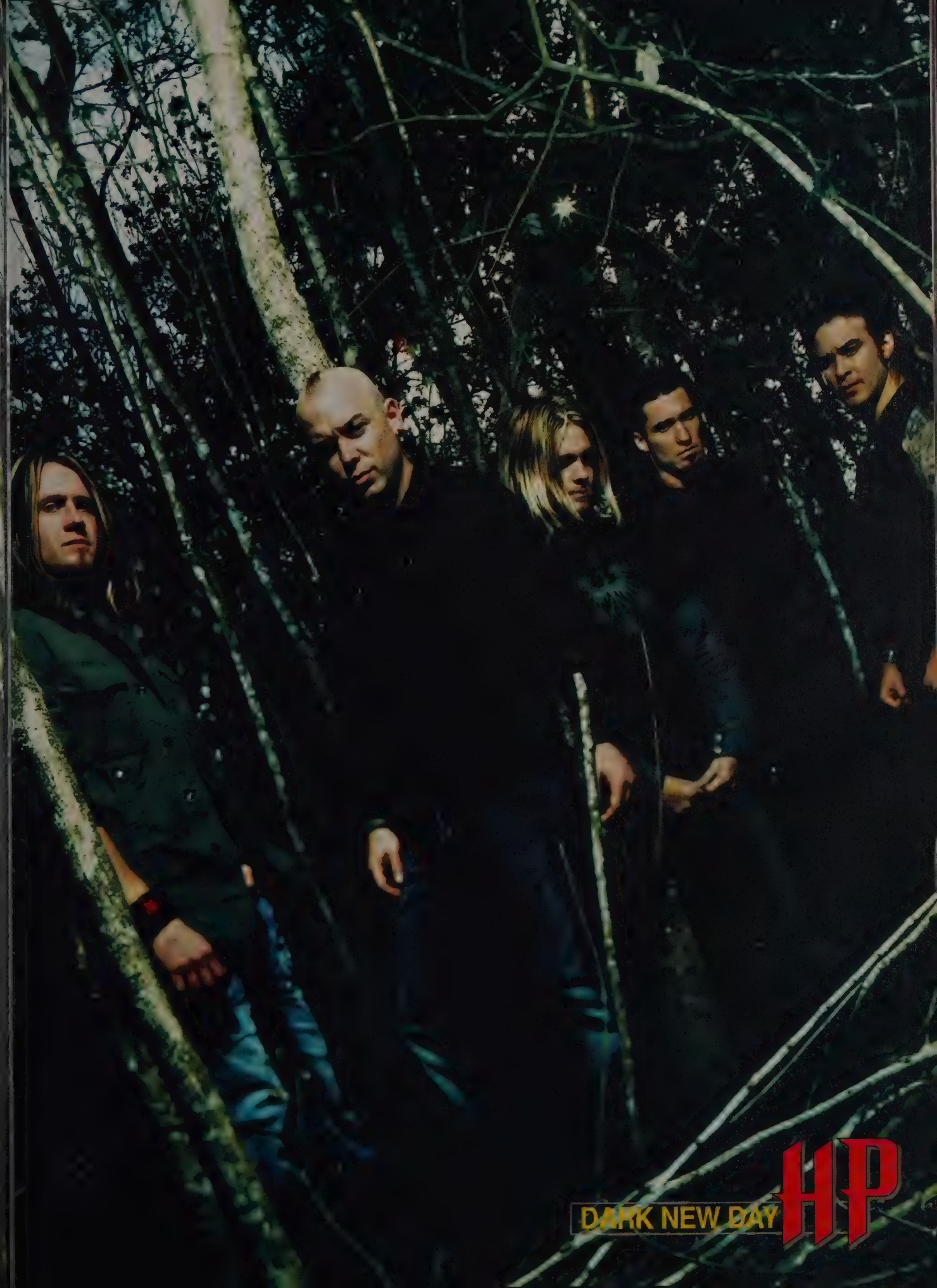
Now that they've united their diverse—and highly successful—musical backgrounds into one unified front, these Tar Heel rockers have put their best musical foot forward on **Twelve Years of Silence**, which without really trying, manages to bring back fond memories of everyone from Led Zeppelin to Alice In Chains. Considering that each and every member of Dark new Day played a significant role in the creative production of their previous units, it's certainly no great surprise that **Twelve Year Silence** is jam-packed with songs that stick with you like your shadow on a sunny day. This stuff is heavy, yet instantly accessible, just the way these well-versed rockers wanted it to be. On songs like *Taking Me Alive*, *Bare Bones* and

Lean, burning guitar leads intermingle with passionate vocals and hummable melodies to create one of the year's most satisfying hard rock presentations. And best yet... these guys insist that their material sounds even better when played on the concert stage.

"That's what we've always been about," Clint said. "We're five guys who love to get together and play on stage. This album is the ultimate to us because it features so many great songs—the culmination of all our combined knowledge and skill—but it also lends itself to being played live. To be honest with you, we can't wait to get up there and show off a little bit."

And now that they're out on the tour trail, sharing stages with the likes of Seether and Crossfade, fans across the face of the North American continent have begun to understand what all the "buzz" surrounding Dark new Day is about. This is a band that despite their "rookie" status appears ready, willing and more-than able to take the entire rock world by storm. After a twelve year silence, these five rockers seem determined to make up for some lost time.

"The feeling we have on stage when we're up there together is so natural that it makes the show a lot of fun for everyone," Clint said. "The songs may be new to a lot of people, but the faces playing them aren't, and hopefully that makes a difference."



DARK NEW DAY **HP**

COMING AT YOU

SAME QUESTION, DIFFERENT BANDS

BY AMY SCIARBITTO

Most of us are too busy living our lives and can't (and don't want to) waste time thinking about our demise. For this month's edition of *Coming At You*, we've decided to ask a handful of rockers from Mudvayne, Soilwork, Winter Solstice, and Losa about the five things they want to do before they leave this earthly plane. Read on! It shouldn't surprise you that many rockers have a lot of the same wants and needs out of this life. So, yeah, read on.

MUDVAYNE'S CHAD GRAY

You can't call 'em "Clown Metal" any longer, because Mudvayne have taken off the make up in '05 as they promote their crunchy new album, **Lost And Found**. Outspoken singer Chad Gray – who doesn't go by 'Chud' or 'Kud' any longer— gave us the 411 on a handful of things he'd like to make happen before he passes on.

*"I'd love to jump out of an airplane, which will be tough. That could happen the day that I die. It'll be the last thing I do," he says. Um, Chad, they do have parachutes, you know? Just kidding.

*A platinum platter tops this singer's list. "I would love to have a platinum record. We've been close, twice." Thanks to the catchy, crunchy rock on **Lost And Found**, we think Gray'll be able to check this one off his list, and soon.

*Gray owns and operates Billygoat Records, an imprint label through Warner Bros. His first signing is Bloodsimple. He loves doing his label, and he wants to take it to the next level. "To be successful in business, with my label," is another thing he'd like to accomplish. We think that's in the cards, too, since the Bloodsimple record is a keeper.

*Kids are on his mind, too. "I want to have a kid, hopefully a boy," Gray says. "I don't think I could deal with the mental anguish of having a girl, knowing how young boys are." That's the first indication that Gray would be a great father, to a boy or a girl. That's gonna be one lucky kid.

*"I'd also like to put \$50,000 on 8 on a Roulette table, with 1 spin. I would love to be able to do that. 8 is my number, always has been," Gray contends.



WINTER SOLSTICE'S DUKE CUNEO

Winter Solstice just released **The Fall Of Rome** through Metal Blade, and before the album even came out, they lost their singer, but promptly replaced him, without skipping a beat. They immediately went on tour, the most grassroots way to take a band like Winter Solstice to the next level. We asked drummer Duke Cuneo what he'd like to do before he dies, and he's got some simple requests:

*"I'm doing one of them right now. I am doing the band and making a career out of it," the skinsman says. He's certainly making his dream come true one day at a time.

*Starting a family is also on his list of things to do. "I'd love to get married and have a family one day." But from his dedication to his band, we're sensing that this goal is something he's probably going to pursue *after* he's established himself as an artist in a touring band!

*"I'd like to see other parts of the world, like Japan, Europe, and Australia," he says. That's another thing that should be easy for the

drummer to do, since he can tour the rest of the world with the band. "Hopefully the band will lead to that in the next year or so." Here's to hoping that **The Fall Of Rome** spreads beyond this continent of ours.

*When Cuneo was struggling with an answer – we *did* put him on the spot- we jokingly suggest skydiving. "Skydiving might be pretty cool, too. That's a good suggestion." Hey, we're all about taking and honoring requests at **Hit Parader**.



* "We want to become professional fisherman," he laughs. Wow. That's one of the most dangerous professions in the world, trying to capture fish on the mean, open seas, with sharp, dangerous equipment. "I meant high stakes angle fisherman, not the guys who go out on the commercial level. We don't want to turn in bass." Oh, so he's talking about the ESPN type fisherman. Okay. That sounds like fun, if you like to fish. Or can stand the smell of fish!

LOSA's MICHAEL HALL

Texas based band Losa just released the artsy platter, **The Perfect Moment**, their first album for Metal Blade, and it's a thick, atmospheric, guitar driven jaunt. It's not a stretch to say that Tool have influenced Losa, because they have. We spoke to singer Michael Hall about what he'd like to do before he's gone from the earth. We're really trying to figure out a nicer, more creative way to say, "What do you want to do before you die?" because it just sounds so morbid.

* "I'd like to visit different countries and places, anywhere, really. I have not experienced much outside of Texas, so it would be good to see the world," Mr. Hall says. If you read on, you'll see this is a popular answer, rightfully so. And most band dudes can make this a reality, because bands tour.

* "I'd say 'meet God', but that happens after you die, doesn't it," the singer says, posing a theoretical, spiritual question. We guess he'd have to wait and see, huh?

* Taking in the live spectacle that is Tool also tops his list. "I want to see Tool live. I haven't seen them yet. But I'd love it." We've seen Tool dozens of times, and it's worth the wait. Maynard James Keenan and crew bring the goods on-stage.

* Giving his wife a proper honeymoon also makes the singer's list, showing him to be somewhat of a romantic. "I want to go on a honeymoon with my wife. We've been married for 3 years. St. Lucia is the place we wanted to go," he explains. "She's still waiting." He's got a patient wife, but here's to hoping they make it to the isle of St. Lucia sooner than later.

* Rather than give us a fifth task he'd like to complete before his death, the singer says, "I'm not afraid of death, I can go anytime and be alright with it." We admire his sense of adventure and confidence.



SOILWORK's PETER WICHERS

Soilwork's sixth album **Stabbing The Drama**, finds the Swedish band shifting gears a bit. The band retains the keyboard driven melodies, but they also attempt a more accessible, more rock, less metal sound. They've landed themselves on the side stage of *Ozzfest*. Extremely tall, newly married guitarist Peter Wichers weighed in on the five things he'd like to accomplish before dying.

* "I want to play South America, New Zealand and probably South Africa with Soilwork. Also, China," Wichers says. Clearly, he's a man who wants to traverse the Earth and then some.

* Like most adults, family's on his mind. "I want to have a family," the guitarist says. Given the fact that he's just married his sweetie and relocated to North Carolina from Sweden, that seems in the cards.

* To have a Soilwork record sell platinum is another thing the guitarist would like to accomplish. Will it happen? Only time — and the band's *Ozzfest* 2005 slot — will tell. "I don't know, but would love to do it."

Dying and then selling platinum would be useless for me," he laughs. "A posthumous platinum platter might be realistic, but not as satisfying." We agree.

* It appears that Wichers and Cuneo from Winter Solstice have something in common, and that's fishing. "I am hooked on fishing, when I have time off," Wichers reveals. "I like to go fishing." In Sweden, Wichers goes for cod. But he's got Florida in his sights. "I want to go to Florida and catch the huge sharks. Since I was 6 years old, I wanted to do that. I might fulfill that dream this summer." Good luck, but wear a thick, protective coating, Peter.

* The guitarist is also interested in tackling a solo album. "I think it would be fun to try out other instruments and see how it works out. I am in the process of doing it, but it's a matter of time. Henry, our old drummer, is moving to America now, we might see what we come up with," Wichers says. He would take ideas that are not suitable for Soilwork and use them in his solo effort. "It would have more melodic vocals and have more guitars. But I change my mind all the time, day to day." All good, Peter. We'd love to hear your non-Soilwork sonics.



FROM THE HIT PARADER

VAULT

Each month we bring you an incredible feature direct from the voluminous **Hit Parader** vault—an article that appeared on these hallowed pages exactly ten years ago! Without changes, editing or updates, these stories provide an amazing glimpse into this thing we call rock and roll, dealing with the form's most famous—and in some cases, infamous—stars. So direct from our Nov. 1995 issue is this “vintage” interview with the inimitable Ozzy Osbourne.

It's never easy being Ozzy Osbourne. Despite whatever urges he may have to change the public's perception of his legendary ways, he is already burdened with a 25 year legacy of lunacy that virtually prohibits such a radical course of action. He may want to stay at home and write musicals designed for the London stage—but his fans just won't let him. He may desire a life of leisure away from the spotlight, time spent with his wife and children, but his inner demons say “no way!”

No, it's never easy being the one and only Ozzy. But this 46 year-old English heavy metal legend has finally begun to come to grips with the inherent pressures associated with his premier position in the rock world. After a lifetime of living on the edge, where his actions both on-stage and off have outraged conservative action groups and enraged more sedate segments of rock society, Ozzy has emerged in the mid-'90s as one of the rock form's most unlikely patron saints. Perhaps it's because this one-time Black Sabbath hell-raiser has managed to survive the myriad ups and downs associated with his long career. Maybe it's because he's managed to overcome his well-documented dependencies to drugs and drink. Or maybe it's just the fact that throughout it all, Ozzy has managed to stay Ozzy.

“It's really strange to see the way people react to me,” Osbourne said. “It seems like no matter how hard I try, I can't get away from some of the things I did in my past. I'll walk down the street and someone will say, ‘You're the guy who bit the head off of a pig.’ I'll yell back, ‘It was a bat, you idiot!’ When I decided I wanted to get away from it all three years

ago, I figured everyone would quickly forget about all of that and let me get on with my life. I now realize that they'll *never* let me forget it. The strange things I've done over the years are as much a part of me as my tattoos.”

Ahhh...Ozzy's tattoos, that motley assortment of ink scratches that have turned his body into a veritable billboard. There's the fancy dragon's head that stretches across his shoulder—a tat that took weeks of work and countless hours of pain to procure. And there are also Ozzy's self-inflicted tattoos—the small “smiley face” one knee, and the O-Z-Z-Y scrawled across the knuckles of his right hand. One must wonder if the now-sober and more mature Mr. Osbourne still revels in his bodily additions the way he once did—and if his young children ever wonder why their dad looks like a walking piece of art.

“I know I was pretty drunk when I had most of the work done on the tattoos,” Ozzy said. “I don't really even remember the pain. But I remember doing the O-Z-Z-Y on my fingers, and that did hurt a bit. But when you have enough alcohol in your system, and you're a little crazy to begin with, it's not really that bad. My kids don't really comment on the tattoos. I think they're probably used to seeing some strange things around my house—and I'm just one of them.”

With his current world tour having Ozzy on the road for at least nine months, it's a safe bet to say that his three kids won't be seeing much of dad until at least next summer. Of course there are the chances to come out on the road every once in a while, but with the kids in school back in England, and Ozzy spend-

ing most of his travel time in North America, it's Ozzy's phone bill that's taking a major beating. Taking time away from his kids is made doubly difficult due to the fact that the kid's mom, Sharon, also happens to be Ozzy's manager. She's the one who *really* has to divide her time between two worlds—keeping an eye on her three kids at home and her “big kid” on the road.

“Sharon's the one who keeps every-





thing together," Ozzy said. "I couldn't even look after myself. She's really the one with all the responsibility dumped on her shoulders—but she handles it so well. Sometimes I don't give her enough credit for all the work she does. Just being married to me is a full time job for anyone, yet she has all the responsibilities of being a mother to our kids and my manager as well. She's amazing; without her help I never would be where I am

today. But I do still feel bad about not being able to spend more time with my kids. Keeping a family together when you're on the road like I am is almost as hard as keeping a band together."

Keeping his band intact has indeed proven to be quite a challenge for Ozzy in recent days. Ironically, after playing with the exact same lineup of musicians in Sabbath for the first decade of his career, Ozzy now estimates that no less than 27 different players have been members of his solo band at one time or another. Even the band that recorded Ozzy's current chart-topping opus, **Ozzmosis**—a unit consisting of guitarist Zakk Wylde, drummer Deen Castronovo and bassist Geezer Butler—has been radically changed for the road with only long-time buddy (and former Sabbath bandmate) Butler remaining as a core member. In Wylde's place is axe master Joe Holmes, and filling in for Castronovo—was was let go by Ozzy a month into the group's current road outing—is skin basher Randy Castillo, a charter member of Ozzy's great late-'80s touring ensemble.

"Getting a band together becomes harder and harder for me," Ozzy said. "I don't know why that is. I enjoy working with different musicians and different writers because I think they bring the best out of me. But at this particular point in my life I would enjoy just having a band that I could count on being there. It's nice having Randy back on drums because he's an amazing musician on stage. It takes a particular breed of player to keep his energy up every night and not be distracted by all the things that can happen when you're on tour."

As Ozzy mentioned, not only has he been forced to deal with a revolving list of band musicians in recent days, but he's also opened his horizons to a much broader spectrum of song writing partners. On **Ozzmosis**, in addition to such

well established collaborators as Motorhead's infamous Lemmy Kilmister (with whom Ozzy co-wrote *See You On The Other Side*) and Geezer Butler (*Thunder Underground*), Osbourne went to work with such notoriously non-metallic writers as Jim Vallance (*I Just Want You*) and Mark Hudson (*Ghost Behind My Eyes*). The result of all these varied collaborations has been to provide



Ozzy's latest disc with a degree of diversity never before heard on one of his albums. There's the Sabbath-like roar of *Perry Mason* and the surprising beauty of *Old L.A. Tonight*—truly a showcase for a guy who 25 years after his initial recordings remains as mysterious, confusing and confounding as ever; a guy who remains quintessentially Ozzy.

"It was the idea of the album's producer, Michael Beinhorn, that I work with a lot of different people," Ozzy said. "At first I was resistant to it. But then I realized that it was good for me. They weren't going to make me sound like them—I was going to make them sound like me."

Metal Musings

BY MIKE G

For 17 years Mike Greenblatt was the editor of Metal Maniacs magazine. During that time he was in constant contact with the metal musicians who inhabit the outer extremes of the hard rock world. Now he brings his voluminous knowledge—as well as his deft writing skills—to the pages of Hit Parader.—Ed.

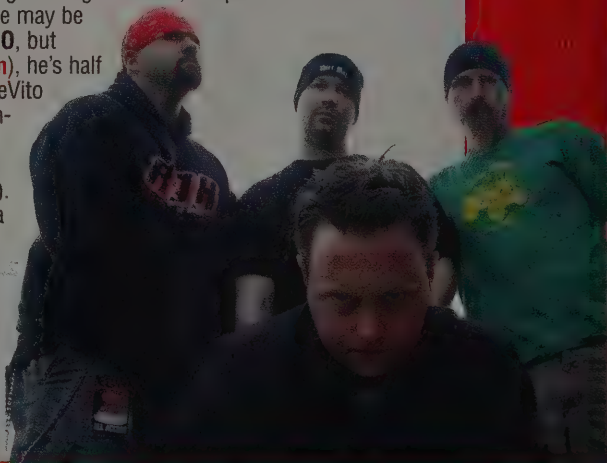
I can't tell you how thrilled I am at being in the *Hit Parader* pages every month! It ranks right up there with playing pool with Ronnie James Dio in his Beverly Hills mansion; debating with Lemmy of Motorhead on his tourbus in the middle of the Deep South; being thrown up against a backstage wall in Passaic, NJ by an angered Meat Loaf; getting caught in the moshpit at a Miami Slayer concert; getting haunted by a ghost with Slipknot at Rick Rubin's L.A. studio; getting lost on Hollywood Blvd. in the middle of the night after a Pigface/Dope show; almost fainting from the heat at a New York City underground club gig by Meshuggah; getting bloodied up at Ozzfest; stage-diving at an Atlanta Stuck Mojo show; being choked by Alice Cooper; being high-fived by Rolling Stone Keith Richards; wandering around Tokyo with *HP* Editor Andy Secher; headbanging in London, Amsterdam and Canada (I now wish I hadn't turned down those invites to Norway and Bangkok!); getting scared senseless at Phil Anselmo's New Orleans House Of Shock (and getting to flirt with his wife afterwards); getting yelled at by Dave Mustaine; kissing Doro and hugging Lita Ford (not at the same time). I could go on but there's so much metal to get to this month that I better get crankin'...

Put in six months of grueling studio work and no one would blame you for titling your album **Sunless Days**. That's what the seven-person band **BESIECH** did and the results are nothing short of phenomenal. The 10-track 42-minute masterwork has that duel male/female vocal thing happening. Plus, the addition of second guitarist Manne Engstrom has fattened the sound considerably. The totally animated video for one of the best cuts on the CD, *Innerlane*, should win the band some fans.

There's no boxing Sweden's Besiech into any one sub-genre. Their across-the-board atmospheric and rather dark and doomy appeal ranges from goth to prog to "death metal lite." It's been 12 years and counting for this eclectic crew (whose 1995 **From A Bleeding Heart** debut wasn't released until 1998 because their record label went belly-up). What do you do with a metal band who utilizes cello, violin and piano on a debut? You pay strict attention, that's what! Besiech separated themselves from the pack early on. Their 2000 **Black Emotions** and 2002 **Souls Highway** cemented their international rep. And last year's **Drama** was more groove-laden, heavier and rather experimental. **Sunless Days** continues the evolution. American ears should pick up on this thick mix of passion and hurt.

Matt Knowles picks up a garbage can lid and smashes it down on the bloodied forehead of Marcos of The Ring Crew Express. He swigs from a bottle of Jack Daniels while the crowd roars, the liquor cascading down his chin and on to his chest and belly. He picks Marcos up and throws him headfirst into his partner, Dunn, before unleashing a savage barrage of kicks, chops and forearm smashes into Dunn's midsection and shoulders. He's strong, drunk and slightly overweight. He may be just Matt when he sits behind the drums for Corning, New York's **FULL BLOWN ZERO**, but when he wrestles for independent federation Ring Of Honor (www.rohwrestling.com), he's half The Carnage Crew and goes by the name of Loc (the other half is the even nastier DeVito who's known for pouring the Jack Daniels into the deep forehead gashes of their vanquished opponents).

Full Blown Zero is a multi-tasking genre-hopper that rampages from hardcore to nu-metal to prog to death to thrash (and sometimes in the course of the same song). Vocalist Brad has enriched his Phil Anselmo-type voice into more than just a Pantera parody. He goes from a whisper to a scream, from a start to an abrupt stop, in mere seconds, accentuating the band's habit of cross-hopping stylistic boundaries. Guitarist Rod is the key. With Matt and bassist Anderson playing as one, Rod's fills, his feedback-drenched leads, his Dimebag perversions, all lend an air of suspense and almost-out-of-control wildness to the mix. They may not be signed yet but you can catch 'em on their www.fullblownzero.com website. Their unsigned status may not last for long. And their kickin' four-song self-titled demo, produced by new Soil frontman AJ Cavaliere, is as good or better than half the half-ass bands getting signed to major labels these days.



Speaking of which... I was never a fan of Florida's **COLD**. The self-titled 1998 debut, the **13 Ways To Bleed On Stage** follow-up in 2000 and their trend-happy **Year Of The Spider** in 2003 all left me, uh, cold. **A Different Kind Of Pain**, though, shows that singer/songwriter Scooter Ward has somehow finally clicked in both his soulful vocals and compositional skills that touch on drugs, rehab, cancer, the band's lineup changes and even cheating death. The family trauma surrounding his sister's sickness obviously made Ward reach down real deep. They say from great art comes from pain. I ain't callin' this album great art but, hey, it's a start. Puddle Of Mudd producer Mike Baskette twiddled enough knobs here to give this thing a bright shiny sheen of crystal treble proportions.

Ward: "Making this record wasn't just about dealing with the darkness, it was a healing process," says the singer. "Everyone who was involved and everybody who was around us at the time was changed by this album."

Simply put, **A Different Kind Of Pain** shows that this band had it in 'em all along. What the hell do I know?

See you next issue.

KING'S



ON TOUR
THIS FALL!



KING'S X
"Ogre Tones"
In stores now!

STREAM OF PASSION



Dark, melodic metal
(Featuring Arjen Lucassen
& Marcela Bovio from Ayreon)
In Stores October 25th!

FATES WARNING

Live In Athens DVD



Fates Warning rips through 90 minutes of their best material. Includes 30 minutes of bonus footage and guest appearances.



In stores Nov. 8th!

d&Ad soul tribe

THE DEAD WORD

In stores Nov. 8th!

DARK...
METAL...
INDUSTRIAL...
PROGRESSIVE...

INSIDEout

SPV

For more information on IOMA artists, contact: IOMA Customer Relations, (Attn: Maria, Ref: Hit Parade)
1601 Banksville Rd., 2nd Floor, Pittsburgh, PA 15216 www.insideoutmusic.com

ON DEMAND Fusion3

RYKO

The #1 gothic-industrial website in the world.
Over 200,000 members and 3 million views a day.
Create your own profile,upload pictures,
communicate with other members.

Check out the top rated sexy freaks. music reviews
and interviews, journals, cults, messageboard.



[..W3_4R3_TH3_FUTUR3..]
[..PR3P4R3_TO_B3_A551M1L4T3D..]



Model: ulorin_vex

VAMPIREFREAKS.COM

PORSELAIN



Mon 10 Oct	Phoenix AZ	Cajun House
Tue 11 Oct	Farmington NM	Big City Night Club
Thu 13 Oct	San Antonio TX	White Rabbit
Fri 14 Oct	Corpus Christi TX	Concrete St
Sat 15 Oct	Dallas TX	Firewater
Sun 16 Oct	Oklahoma City OK	
Mon 17 Oct	Houston TX	Engine Room
Wed 19 Oct	Tampa FL	State Theatre
Fri 21 Oct	Ft Lauderdale FL	Culture Room
Sat 22 Oct	Jacksonville FL	Freebird
Sun 23 Oct	Atlanta GA	Masquerade
Wed 26 Oct	Springfield VA	Jaxx
Thu 27 Oct	Baltimore MD	Rechar Theatre
Sat 29 Oct	Boston MA	Axis
Sun 30 Oct	Pittsburgh PA	Mr. Smalls
Mon 31 Oct	Philadelphia PA	Trocadero
Tue 01 Nov	New York NY	Canal Club
Wed 02 Nov	Cleveland OH	Everybody's
Thu 03 Nov	Toledo OH	
Fri 04 Nov	Detroit MI	Hayloft Liquor Stand
Sun 06 Nov	Chicago IL	Metro
Tue 08 Nov	St Louis MO	Pop's
Wed 09 Nov	Omaha NE	
Thu 10 Nov	Denver CO	Hi Dive
Fri 11 Nov	Salt Lake City UT	Lo Fi
Sat 12 Nov	Boise ID	Big Easy
Mon 14 Nov	Seattle WA	El Corazon
Tue 15 Nov	Portland OR	Dantes
Wed 16 Nov	San Francisco CA	Slims
Thu 17 Nov	Santa Ana CA	Galaxy
Fri 18 Nov	Los Angeles CA	Key Club

Please visit www.pollstar.com for updates and additions.

ON TOUR WITH

VERUCA SALT

Management:

MGI

Music Gallery International

HOUSTON-AMSTERDAM-LIVERPOOL-HOLLYWOOD

Shawn Barusch

The Music Gallery International / USA

HOUSTON - MAIN OFFICE

3400 Montrose Blvd. 3rd Floor - Suite# 300 Houston, Texas.

77006 USA

Tel. 713.942.7441 // Fx. 713.942.2566

www.musicgalleryinternational.com

Copyright Porselain 2005

WWW.PORSELAIN.COM

Wicked Jester[®]

CLOTHING



WE OFFER
OVER 100 KILLER
DESIGNS!
SIZES SMALL TO 5XL

Visit us on-line
or send \$1.00 for our
current catalog to:

Wicked Jester, Inc.
P.O. Box 5272
Navarre FL 32566

WWW.WICKEDJESTER.COM

All art and graphics copyright Wicked Jester Inc. 1996-2005. Dealer Inquiries Invited.



AS I LAY DYING
"SHADOWS ARE SECURITY"



"A frightening combination of skill and authenticity that's justifiably earned As I Lay Dying toward the top of the pack." - Voted as one of the top bands you need to know by Alternative Press Magazine.

One of America's most recognizable bands... *Alternative Press Magazine*
In stores now!

On tour now with Ozfest, Fall tour with Sepkrot and Unearth



THE BLACK DAHLIA MURDER
"MIASMA"



"The Black Dahlia Murder proves that they are unrelenting and devastating. Miasma is a power packed release with sounds of damaging war." - *Outburn Magazine* 9 out of 10!

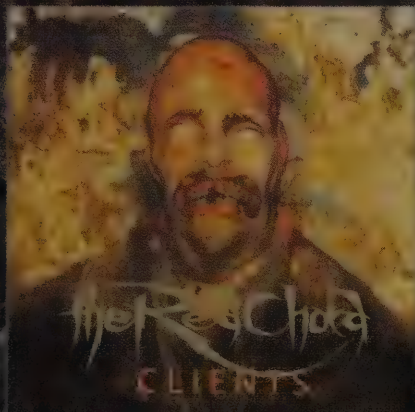
Miasma is surely one of the heaviest (and best) metal releases of 2005.

Alternative Press Magazine
In stores now!

On tour now with Ozfest, Fall tour with Between The Buried And Me, Cephalic Carnage, and Into The Moat



THE RED CHORD
"CLIENTS"



"The Red Chord is a pitbull growling on the flesh of a meat carrier... Unleash your inner fury... total belting brutality." 10 out of 10 *Decibel Magazine*
In stores now!

On tour with Every Time I Die, High On Fire, and The Charms. Tour starts 9/7/05



INTO THE MOAT
"THE DESIGN"



"Into The Moat, from a ton of audio inspiration into every measure of their hardcore-jug-prog-metal-fusion epic. The band are entering 2005... more intense and headier than ever to destroy everything in their path." *Alternative Press Magazine* Voted as one of the "100 Bands You Need To Know"

In stores now!

On tour now with Soilent Green & A Perfect Murder. Fall tour with The Black Dahlia Murder, Between The Buried And Me, and Cephalic Carnage



www.metalblade.com

©2005 Metal Blade Records Inc.

FOR A FREE CATALOG WRITE TO: Metal Blade Merchandise 4025 E. Chandler Blvd., PMB 70-D7, Phoenix, AZ 85040

Rollled And Sent In A Sturdy Tri-Tube For Protection

20305 KORN: insanity-issues LP
36106 KORN: Untouchables Group: Pissed Photo
48538 LED ZEPPELIN: 2nd LP: Cover
49537 LED ZEPPELIN: Group Standing Next At
39142 LED ZEPPELIN: Stairway To Heaven
44403 LINCOLN PARK: Live: Collage Photo
45110 LOST PROPHETS: 2014: Group Standing
40751 MARILYN MANSON: Weenoo: Cap Cover
11312 MARILYN MANSON: Weenoo: LP: Art

"Zippo Style" Rock Lighters, With Silkscreened Designs. Lighters Are Wind Resistant And Refillable.

25732 ADUC Logo
25733 BLACK LABEL SOCIETY Sonic Brew
25734 BOTTLED BY THE MASTER OF HEAVLY
25735 CROUSE OF FLYING ANGEL Logo
25736 GUNSMACK Sun Ship Logo
25737 GREEN DAY Dragon Logo
25738 GLOWN PINKIE THE Wraith
25739 KORN New Girl Sun Logo
25740 METALLICA U.S. Flag & Eagle
25741 METALLICA Master of Puppets
25742 MISFITS Extreme Fangs
25743 MIDWINTER End Of Things Logo

Only The Letters Remain. They Look Painted On.

[illegible]

Embroidered Art Work On The Hottest Fashions!

[illegible]

CHOKERS & SILVER KINGS

[illegible]

Miscellaneous Rock Apparel

39729
48181
36655
48911
45935
45931
G-468
G-4631
G-4632
G-4633

Rock On!

SWEAT

No Smoking

45935 METALLICA ST. AL

GROUP WORKSHIRTS \$39.95

Quality Embroidery On A Industrial Type

MORE HOODED SWEATSHIRTS

1. *Chrysomelids* (Coleoptera: Chrysomelidae) 10

[illegible][illegible]

9 GUNS N ROSES Logo/Use Illusion 11
45344 MUILEY CRUDE SHOUT AT Devil Logo
48730 MOTORHEAD March Or Die

[illegible]

41881 PANTERA Dancing Girl With Logo
49403 SLAYER Eagle In The Abyss/000

[illegible]

935 DANZIG White Skull
683 DEFTONES Del Cobra Logo
21242 RAMMSTEIN Logo
40341 SLIPKNOT Pentagram Logo

Babydolls \$19.95

One Size Fits Most, Made Of 100% Cotton

4387 JIMMY HENDRIX Winged Guitar
4392 JUDAS PRIEST Distressed
4658 NORTH OREGON Chocolate
4659 NORTH OREGON Silver Logo
4718 LAKE OF SWISS Chocolate
3961 LE PIRENNE Swiss Saddle
4357 LITTLE PAUL Regulating Tire

2283 THE DREAMING Bear
4694 WEATHER DOLPHIN Logo
6894 WEATHER DOLPHIN Logo
1207 WHITE ZOMBIE Warlord

DOWN BEACH CHAIR OF MONTHS FEB
735 GREEN DAY Heart Goggles Logo
6899 KILLER BEE
KILLSWITCH ENGAGE Skull Logo

Logo/U.S. America '77 M/L/XL \$79.
48011 077V OSBORNINE Baseball Jersey

[illegible]

cert Nevermind '92
Best in Peace '67 - '94

Long Sleeve T-Shirts \$29.95 Most.

Designs Shooting Down The Arms On Most.

4514 IN FLAMES Soundtrack Your Escape
45781 INK MARDEN Number Of Beas Single Ep
4550 JUDAS PRIEST A Touch Of Evil
45785 LAMEZ FOR GOD! As The Pleasures Burn Logo
31277 THE DEPTHS capturing zepplin camp
46020 THE DARK SIDE OF THE MOON
4602 MAYDAY Don Rock from Seattle
19762 MAGNETS Blow In the Dark Skeleton
45345 MOTLEY CRUE Theatre Of Pain
13251 NINE INCH NAILS Wino Logo

To Hell
Guns n' Roses Wings Logo
The Cross W/Skull & Tommy Guns
Warped Disables



181 A PERFECT CIRCLE 13th Step Slug Face

47377 MIDWAYNE HILLS LN
22079 IRVING HILLS NAPS NW
41066 MIDWAYNE HILLS LN
49528 PATTERIA STREET
41066 PATTERIA STREET
28814 PINK ELOYD DR. Side of
46838 RAMONES 174. President
45523 SEX PISTOLS Avarcity in
45512 SLAYER CROWN LOGO
41402 SUPERNOT Distressed Logo
24312 TAIL SMOG LOGO
46122 VELOUT BIKER GUY SM
47377 MIDWAYNE HILLS LN
22079 IRVING HILLS NAPS NW
41066 MIDWAYNE HILLS LN
49528 PATTERIA STREET
41066 PATTERIA STREET
28814 PINK ELOYD DR. Side of
46838 RAMONES 174. President
45523 SEX PISTOLS Avarcity in
45512 SLAYER CROWN LOGO
41402 SUPERNOT Distressed Logo
24312 TAIL SMOG LOGO
46122 VELOUT BIKER GUY SM

41178 MUDWAYNE Flamed Pyramid Logo

[illegible]

H Winged Devil Logo
45346 PANTERA Skull With Spiked Helmet
28613 PINK FLOYD Dark Side Of The Moon

[illegible]

המחלקה לבריאות הציבור, משרד הבריאות, תל אביב

המחלקה לבריאות הציבור, משרד הבריאות, תל אביב

HIT PARADER PRESENTS

OZZFEST 2005

POSTER
MAGAZINE!

16 INCREDIBLE
POSTERS

PLUS

OUTRAGEOUS
INTERVIEWS!



Just saying the word Ozzfest to a generation of heavy metal fans is enough to send them into fits of pure technical ecstasy. For 10 amazing years, this beloved brain child of Sharon and Ozzy Osbourne has served as the ultimate showcase for hard rock's guitar-driven, ear-blasting charms. From coast to coast (and overseas, as well), Ozzfest has stood the test of time to now rank as a true rock and roll institution. In 2005, as Ozzfest celebrates its 10th Anniversary, there can be no question that it now ranks as the premier event of its kind in the known universe. With this year's Fest featuring the stellar skills of Black Sabbath, Iron Maiden, Mudvayne, Velvet Revolver and Rob Zombie along with a host of up-and-coming metal master blasters including the likes of Killswitch Engage, Mastodon and Soilwork, Ozzfest 2005 promises to be the best of this premier Fest's decade-long run. With all that in mind, Hit Parader is proud to offer this heart-felt 80-page, 16 poster salute to the most hallowed event in heavy metal history ...OZZFEST!

\$6.00 each or 2 for \$10.00

SEND TO: MAGAZINE SERVICES, DEPT. HP

210 ROUTE 4 EAST, SUITE 211, PARAMUS, NJ 07652-5116

NUMBER OF COPIES _____

ENCLOSED

☐ CHECK ☐ MONEY ORDER
FAR A TOTAL OF \$ _____

OR CHARGE TO

☐ MASTERCARD ☐ VISA
EXP. DATE _____

NAME(please print)

AGE _____

CARD # _____

ADDRESS _____

SIGNATURE _____

CITY _____

STATE _____

ZIP _____

PHONE # _____

NO FOREIGN OR CANADIAN ORDERS. MAKE CHECKS, M.O. PAYABLE TO MAGAZINE SERVICES, ALLOW 4 TO 6 WEEKS FOR DELIVERY!

WWW.EDGE TONES.COM

Song Tones

- 21397 AC/DC - Back in Black
- 21398 Black Sabbath - Iron Man
- 21400 Guns & Roses - Paradise City
- 21399 Def Leopard - Pour Some Sugar on Me
- 21401 Judas Priest - Breaking the Law
- 21406 Stone Temple Pilots - Big Bang Baby
- 21403 Led Zeppelin - Kashmir
- 21407 Van Halen - Hot for Teacher
- 21405 RATM - Killing in the Name
- 21402 KISS - Rock and Roll All Night

TEXT HOT SINGLES

Connect With Real Local Girls & Guys!

Text: DATE To: 55777

FIND YOUR MATCH

Hot Text Chat On Your Cell Phone!

Text: HIT To: 55777

Only 99c Per Msg Received Instructional Msgs are Free Text dating, chat, psychic, and horoscope (horoscope is not supported on Canadian carriers) supports T-Mobile, AT&T, Alltel, Cingular, Verizon, Nextel, Boost, MTS, Bell Mobility, Rogers, and Virgin Mobile CA.

Polytones

- 21393 Nine Inch Nails - The Hand that Feeds
- 21387 Audioslave - Be Yourself
- 21396 Velvet Revolver - Fall to Pieces
- 21390 Led Zeppelin - Stairway to Heaven
- 21395 Slipknot - Wait and Bleed
- 21388 Kiss - Detroit Rock City
- 21394 Ozzy Osbourne - Bark at the Moon
- 21389 Led Zeppelin - Been a Long Time
- 21391 Megadeth - Angry Again
- 21392 Motley Crue - Home Sweet Home

Voice Tones

- 21408 Pierced Tongue
- 21409 Your Brother Needs an Alibi
- 21410 Hot and Sultry Ring
- 21411 I'll cage fight you!
- 21413 Mr.T - Answer the phone, Sucka
- 21414 Mr.T - Don't give me no back talk
- 21416 Mr.T - I pity the fool
- 21415 Mr.T - Be polite, Fool
- 21417 Come On, Pick me up!
- 21412 Playa, answer the phone

Our Tones
Record anything and send it to your phone!
1-206-681-RING

Phone must be capable of playing voice tones - \$2.99 per call

Wallpapers



21418



21425



21420



21426



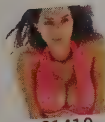
21422



21390



21432



21419



21427



21423



21428



21421



21431



21429



21424

HOOK UP

LIVE ONE ON ONE CHAT
PRIVATE VOICEMAIL BOXES
GROUP PARTIES 24/7

THOUSANDS CALL ONLY
HOT AND WILD MESSAGES
CALL TODAY TO BEGIN

1-915-225-9911

Must Be Over 18, US Rates May Apply

LIVE ONE ON ONE - MAKE A CONNECTION

FEEL THE PULSE

1-774-872-4040

Must Be Over 18, US Rates May Apply

1-774-224-GUYS

EN ESPAÑOL

MEN 2 MEN

1-415-453-3121

AT&T Wireless • T-Mobile • Cingular

Pick Up A 6 Pack

Get a FREE tone or wallpaper along with any combination of 6 Wallpapers or Ringtones every month. Text the 5 digit download code to 77000 to begin! See T&C for details.

Order Online

Visit us at www.edgetones.com or at wap.edgetones.com to view our massive library of ringtones, wallpapers, games, and services!

Test Your Phone

Type TEST in a text message and send it to 77000 to get a FREE ringtone and wallpaper!

HOW TO DOWNLOAD

STEP 1:
SELECT NEW TEXT MESSAGE FROM THE MAIN MENU

STEP 2:
TYPE IN THE 5 DIGIT CODE AND SEND IT TO 77000

STEP 3:
CHECK YOUR WAP PUSH INBOX FOR YOUR ORDER

Terms & Conditions: Artist names are used for informational purposes only. **SUBSCRIPTION BILLING (77000):** Your monthly subscription for the SIX PACK of tones and papers will be automatically renewed if not unsubscribed. To unsubscribe please text UNSUB TONE (ringtone), UNSUB WALL (wallpaper), or UNSUB RFX (sound) or UNSUB VOICE (voicemail) to 77000. The rate for this service is \$9.99 per month, any additional purchases will be at a rate of \$2.99 per ringtone or wallpaper. All purchases will appear on your Cingular, AT&T, or T-Mobile phone bill. For customer support, please contact support@edgetones.com or call 1-888-919-7777. For terms and conditions go to www.edgetones.com/terms.htm. *Song Tones are cover songs. Please test your phone before you purchase. To test type TEST and send it to 77000.

BACK ISSUES



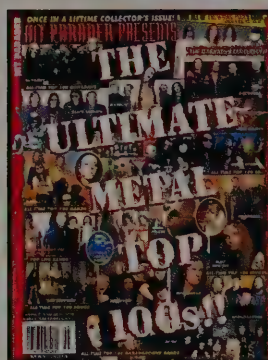
☐ JAN '04



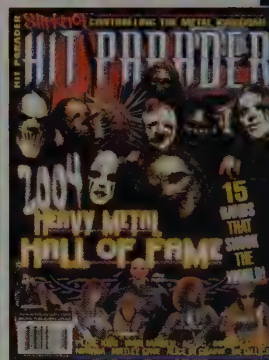
☐ FEB/MARCH '04



☐ APRIL '04



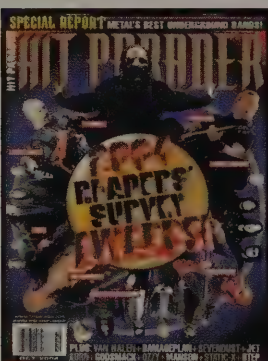
☐ MAY '04



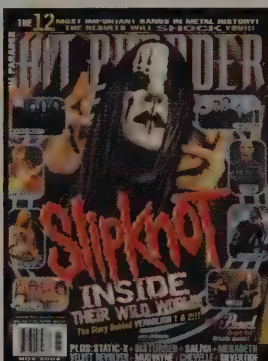
☐ JULY/AUG '04



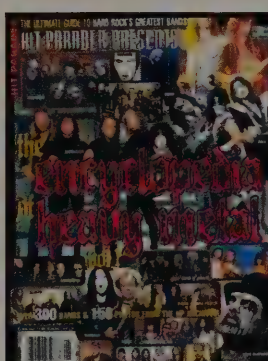
☐ SEPT '04



☐ OCT '04



☐ NOV '04



☐ JAN '05



☐ FEB '05



☐ MARCH '05



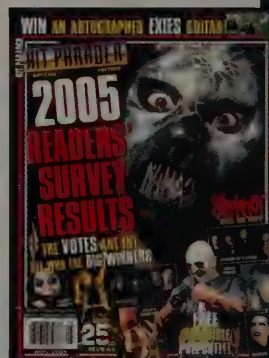
☐ APRIL '05



☐ MAY/JUNE '05



☐ JULY '05



☐ AUG '05

Here's your chance to order these exciting back issues of **HIT PARADER**. Each is guaranteed to change your life for the better by telling you all there is to know about your favorite artists in the world of hard rock.

\$5.00 EACH, 3 FOR \$12.00

(NO FOREIGN OR CANADIAN ORDERS. MAKE CHECKS, M.O. PAYABLE TO **MAGAZINE SERVICES**, ALLOW 6 TO 8 WEEKS FOR DELIVERY)

SEND TO: MAGAZINE SERVICES, DEPT. HP
210 ROUTE 4 EAST, SUITE 211
PARAMUS, NJ 07652-5116

ENCLOSED

☐ CHECK ☐ MONEY ORDER

OR CHARGE TO

☐ MASTERCARD ☐ VISA

FAR A TOTAL OF \$ _____

EXP. DATE _____

NAME(please print) _____

AGE _____

CARD # _____

ADDRESS _____

SIGNATURE _____

CITY _____

STATE _____

ZIP _____

PHONE # _____

dub war

FEATURING PAST & PRESENT MEMBERS OF...

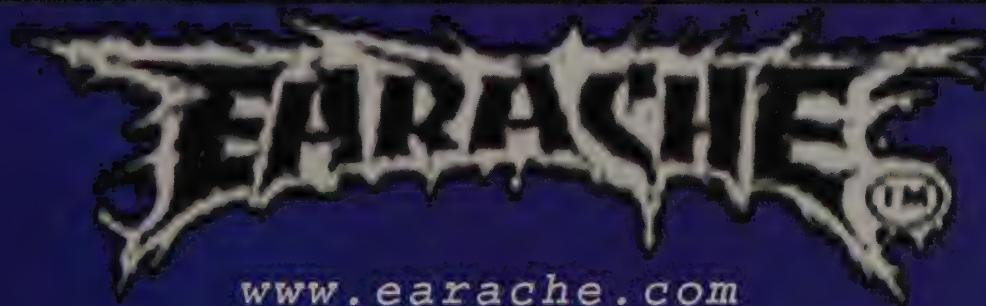
"Pain"



"Step Ta Dis"



BOTH ALBUMS NOW
RE-ISSUED WITH
BONUS TRACKS
AVAILABLE IN THE
U.S. FOR THE
FIRST TIME.
IN STORES NOW!!!



www.earache.com

866-GOT-MOSH

Browse, Buy and Blast 3000 Earache mp3's at Metaltracks.com

GET 13 ISSUES FREE*

Subscribe to
HIT PARADER
and save
54% off the
newstand price!

CALL 1-800-800-6544 AND SAVE!

Send Complete Coupon With Payment To:

MAGAZINE SERVICES, Dept. HP,

P.O. Box 9863, Ft. Lauderdale, FL 33310

	USA	CANADA	FOREIGN
12 ISSUES	29.50	41.50	47.50
24 ISSUES	55.00	79.00	91.00

ENCLOSED:

☐ CHECK ☐ MONEY ORDER

FOR A TOTAL OF \$ _____

OR CHARGE TO:

☐ MASTER CHARGE ☐ VISA

EXP. DATE _____

SIGNATURE _____

CREDIT CARD# _____

NAME (Please Print) _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

(PLEASE ALLOW 4-6 WEEKS FOR YOUR FIRST ISSUE.)

*Saving on a two year subscription.

6-03

PHOTO: EDDIE MALLUK



Rock with your
cellphone Ringtones!
Plus get Pics, Games &
TxFun without
recurring charges!

MOBILE WALLPAPERS

For all color screen GSM phones with T-Mobile & Cingular/AT&T.

Text the Keyword + order code i.e.
hitpw skull to number **67337**



>You will receive a WAP link! Please download.
You will be billed once \$1.99 for each wallpaper.



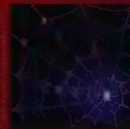
hitpw greaser



hitpw glaci



hitpw ghost



hitpw spiderweb



hitpw blood



hitpw hallogirl



hitpw graveyard



hitpw slayer



hitpw slayer2



hitpw mhead



hitpw rasmus



hitpw ramones



hitpw skull



hitpw advisory



hitpw led



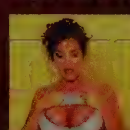
hitpw judas



hitpw iron



hitpw him



hitpw alicia



hitpw vampire



hitpw badgirl



hitpw gnr



hitpw sexpistols



hitpw paparoach



hitpw himluv



hitpw shorts



hitpw superb



hitpw estar

RINGTONES

All tones in monophonic & polyphonic

TOP TONES

- Halloween Theme hitpoly halo
- Addams Family Theme hitpoly addams
- The Exorcist Theme hitpoly exor
- System of A Down/B.Y.O.B. hitpoly byob
- Slipknot/People S*! hitpoly peoplsh
- The Killers/Mr. Brightside hitpoly mbright
- Coldplay/Speed of Sound hitpoly speed
- Linkin Park/Believe In A Thing hitpoly calledlove
- The Cure/Taking Off hitpoly takingoff
- Green Day/Holiday hitpoly holiday
- Green Day/Bld Broken Dreams hitpoly boulevard
- Slayer/War Ensemble hitpoly war2
- HIM/Don't Fear The Reaper hitpoly don'tfear
- Rasmus/No Fear hitpoly nofear
- Aerosmith/Walk This Way hitpoly walkthis
- 3 Doors Down/Kryptonite hitpoly krypt

Rock

- Lynyrd/Sweet Home Alabama hitpoly sweet
- ZZ Top/La Grange hitpoly grange
- Rob Thomas/Lonely No More hitpoly nomore
- C.Underwood/Inside Your Heaven hitpoly yheaven
- Good Charlotte/Just Wanna Live hitpoly wannalve
- Molotov/Frijolero hitpoly hardbitch
- Green Day/American Idiot hitpoly idiot
- 3 Doors Down/Let Me Go hitpoly letmego
- Rolling Stones/Start Me Up hitpoly start
- Blur/Song 2 hitpoly bsong2
- Janet Planet/Welcome to my life hitpoly lomylife
- Jet/Cold Hard Bitch hitpoly hardbitch
- Billy Idol/Rebel Yell hitpoly rebel
- Coldplay/Clocks hitpoly clocks

Ordering Monophonics: ***

Text the Keyword + order code i.e.
hitone sweet to number **67337**

For ordering MONOPHONIC ringtones
replace keyword HITPOLY with HITONE
Send Text HITONE SWEET to 67337
Mono tones are for: Samsung (225 &
Sidekick and Nokia 1100 3390 3391
3395 5190 6190 6310 6340 6590
7190 8290 8390 8890

Ordering Polyphonics: *****

Text the Keyword + order code i.e.
hitpoly sweet to number **67337**

>You will receive a WAP link! Please
download. You will be
billed once \$1.99
for each ringtone.

Polyphonic ringtones are for all
color screen GSM phones with
T-Mobile and Cingular/AT&T.

Metal Rock

- Slayer/Angel of Death hitpoly angel8
- Alice Cooper/Poison hitpoly poison
- Deep Purple/Black Night hitpoly blacknight
- KISS/I was made for loving you hitpoly loving
- Led Zeppelin/Stairway to Heaven hitpoly toheaven
- Led Zeppelin/Kashmir hitpoly kashmir
- Led Zeppelin/Immigrant Song hitpoly immigrant
- Motorhead/Ace of Spades hitpoly aceof
- Black Sabbath/Ironman hitpoly ironman
- Nightwish/Sacrament of Wilderness hitpoly sacra
- Pantera/Cowboys From Hell hitpoly cowboysh
- Scorpions/Still Loving You hitpoly lovingyou
- Slayer/Mandatory Suicide hitpoly manda
- 69 Eyes/Dance D'Amour hitpoly dance69
- Slipknot/Duality hitpoly duality
- Sonata Arctica/Black Sheep hitpoly blacksheep
- Stratovarius/Stratosphere hitpoly sphere1
- Judas Priest/Breaking the Law hitpoly breaklaw
- Judas Priest/Electric Eye hitpoly electriceye
- Judas Priest/Living after Midnight hitpoly midnight
- Korn/Freak on a Leash hitpoly freak
- Papa Roach/She Loves Me Not hitpoly shelooves
- Papa Roach/Last resort hitpoly prison
- R.A.M./Bulls On Parade hitpoly parade1
- Thin Lizzy/Boys are back in Town hitpoly boysback
- Uniah Heep/Easy Livin' hitpoly easyli
- Tool/Prison Sex hitpoly prison
- Jethro Tull/Locomotive Breath hitpoly locobreath
- Metallica/Whiskey in the Jar hitpoly whiskey

AUDIO TONES

>You will receive a WAP link! Please download.
You will be billed once \$2.99 for each audio tone.

Text the Keyword + order code i.e.
hitmt smooth to number **67337**
For Nokia 3300 3800 3650 3660 6600 6620,
7610 8260 N-Gage, all Poly Samsungs & LGs,
Moto C650 V180 V185 V220 V300-V500 Razr
V200-V300-V500-V600-V700-V800-V900

For T-Mobile and Cingular

Greatest Sounds

- American Idiot hitmt idiot
- Start Me Up hitmt startme
- Smooth Criminal hitmt smooth
- Take It Off hitmt takeit
- All Star hitmt allstar
- All The Small Things hitmt allthe
- Redneck Dracula hitmt redneck
- Texas Chainsaw Halloween hitmt texasaw
- Bad Black Cat Song hitmt heart1
- Scary Halloween Music 1 hitmt halo1
- Scary Halloween Music 2 hitmt halo2
- Scary Halloween Music 3 hitmt halo3
- Guitar Riffs
- Smoke on the Water hitmt smokeg
- In-A-Gadda-Da-Vida hitmt gadda
- La Grange hitmt lagrange
- Unskippy Bop hitmt unskippy
- Secret Agent Man hitmt secret
- Every Rose Has its Thorn hitmt erose

HOW TO ORDER



It's so EZ.
See below!

SMS &

Open Messages

Create New
Text Message

Type in your
keyword ordercode
combination like this
HITPOLY SWEET

Send Message
to **67337**
(it spells ORDER)

Wap message will
come to your Inbox
Open it & Download

GAMES

For Cingular users only, Sorry!

Text the Keyword + order code i.e.
hitgm Apache to number **67337**
>You will receive a WAP link! Please download.
You will be billed once \$4.99 for the game.

For Nokia 3100 3230 3300 3595 36x0 5100
6010 6100 62x0 66x0 68x0 7230 7210
7250 76x0 8910i N-Gage, Siemens M55
SonyEr 6500 7700 7750 8800 1010 2800
Motorola v300-v600 v800

HITGM VAMPIRES

For Nokia 3100 3230 3300 3595 36x0 5100
6010 6100 62x0 66x0 68x0 7230 7210
7250 76x0 8910i N-Gage, Siemens M55
SonyEr 6500 7700 7750 8800 1010 2800
Motorola v300-v600 v800

HITGM GOTOHELL

For Nokia 3100 3230 3300 3595 36x0 5100
6010 6100 62x0 66x0 68x0 7230 7210
7250 76x0 8910i N-Gage, Siemens M55
SonyEr 6500 7700 7750 8800 1010 2800
Motorola v300-v600 v800

HITGM BUSTDEVILS

For Nokia 3100 3230 3300 3595 36x0 5100
6010 6100 62x0 66x0 68x0 7230 7210
7250 76x0 8910i N-Gage, Siemens M55
SonyEr 6500 7700 7750 8800 1010 2800
Motorola v300-v600 v800

HITGM CASTLESPELLS

For Nokia 3100 3230 3300 3595 36x0 5100
6010 6100 62x0 66x0 68x0 7230 7210
7250 76x0 8910i N-Gage, Siemens M55
SonyEr 6500 7700 7750 8800 1010 2800
Motorola v300-v600 v800

HITGMP CROW

For Nokia 3100 3230 3300 3595 36x0 5100
6010 6100 62x0 66x0 68x0 7230 7210
7250 76x0 8910i N-Gage, Siemens M55
SonyEr 6500 7700 7750 8800 1010 2800
Motorola v300-v600 v800

TXT JOKES \$0.99 ea.

Cingular, T-Mobile, Verizon, Boost, Nextel

- pjoke blond Blond Joke
- pjoke knock Knock Knock Joke
- pjoke fortune Fortune Cookie Saying
- pjoke compu Computer Joke
- pjoke bizar Bizarre Fact
- pjoke words Word of Wisdom
- pjoke yomam Yo Mama Joke
- pjoke crude Crude Joke
- pjoke vario Random Joke
- pjoke coolq Cool Quote
- pjoke humor Humorous Quote
- pjoke accid Accidental Accident Report

Example: **HITJOKE BLOND** to **67337**

ROCKABILIA.COM

MUSIC MERCHANDISE SUPERSTORE

FOR A FREE CATALOG
CALL 952-556-1121 OR VISIT
WWW.ROCKABILIA.COM

LG & XL CONCERT TEE SHIRTS \$19.95



MOST APPAREL IS ALSO AVAILABLE IN SIZES MEDIUM AND 2X. PLEASE CALL 952-556-1121 OR VISIT ROCKABILIA.COM FOR AVAILABILITY. 2X APPAREL COST AN ADDITIONAL \$2.00.

LG & XL HOODED SWEATSHIRTS \$59.95 - Warm and comfortable. Some hoodies have zippers.



- 45612 AC/DC Back In Black
- 45715 AERUV University Beauty Logo/Hammam Hat
- 45715 AUDIOSLAVE Ring Circle Flame Logo
- 36832 BLACK SABBATH Grimace Circle Logo
- 45891 B. THROUGH Logo/Bleeding Heart Of Angel
- 45910 C. OF BODOM COBOL Reaser Logo XL Only
- 32557 DAY Red & Yellow Logo
- 45477 DODDS Mammals Head Logo/The Deers Logo
- 49428 GREEN DAY Heart Grenade Chest Logo
- 45655 GUNS N ROSES Distressed Banner Logo
- 39766 HATEBREED A Call For Blood/Vengeance Boin
- 44662 IN FLAMES Speaker Logo
- 45895 L. CLOWN POSSE Jack Forming Dice Logo
- 45904 KORN Battered Oval Logo
- 48729 L. ZEPPELIN Distressed Swan Song/U.S.A. 77
- 41345 MASTODON Remission Lp

- 45714 MEGADETH Blue Logo
- 45855 METALLICA Green Line Silhouette Logo
- 45712 MINISTRY Asacry Logo
- 43997 MOTORHEAD Chopper Skull Red Arrows Logo
- 48141 MY CHEMICAL ROMANCE Revenge/Cats
- 45468 O. OSBOURNE Carcass In Straight Jacket
- 45727 OZZY OSBOURNE Randy Rhoads Tribute
- 32189 PINK FLOYD Dark Side Of The Moon
- 45793 SLIPKNOT Blue Line Logo/Proke & Logo Collage
- 45773 STATIC & Dant Speed Logo
- 49163 SUBLINE Logo/40oz. To Freedom Sun Logo
- 45801 SYSTEM OF A DOWN Logo/War Whore Girl
- 44433 TOOL Logo/Tool Trench
- 45892 UNDERMATH Eagle Logo
- 45194 USED Bored Heart/Logo
- 45347 VELVET REVOLVER Logo

LG & XL LONGSLEEVE TEE SHIRTS \$29.95 - 100% cotton tees with front, back, and sleeve designs.



- 49047 AUDIOSLAVE Vertical Running Lp Logo
- 49057 BLACK LABEL SOCIETY Black Label Males
- 45631 BLACK LABEL SOCIETY Brass Knuckles
- 13385 CANNIBAL CORPSE Butchered At Birth
- 33611 CRADLE OF FILTH Vestal Masturbation
- 49195 DIMMU BORGIR Death Oak Camouflage
- 24454 DIO Last In Line
- 45829 HATEBREED Graveyard Unity Darkening
- 45146 IN FLAMES My Sweet Shadow
- 45528 J. HENDRIX Black & White/Music In Penetration
- 45489 KISS Logo/Rock N Roll Logo
- 45432 LED ZEPPELIN Knebworth 1979 Swan Song
- 45802 L. SKYNYRD Skynyrd We Trust Eagle & Flag
- 45177 M. MANSON Train Japans Photo/Agamul Logo

- 45849 MASTODON Reaper Madmen/Lordship Logo
- 48769 MISFITS Classic White Skull/Skeleton Arms
- 24664 MORBID ANGEL Gateways Of Annihilation
- 50952 NILE Availability Of The Weekend
- 45257 OPEN LOGO4 Photo Group Line Collage
- 44727 OZZY OSBOURNE Randy Rhoads Tribute
- 45645 PANTERA Fanning Fire/Medley Logo
- 37400 RAMONES Presidential Seal/Hy Ho Lets Go
- 44020 SATYRICON Logo/Servant Of Darkness
- 45677 SHADOWS FALL Bullets Cant Logo
- 39685 SMASHING PUMPKINS Zero
- 45257 SOULWORK Monster With Flag Logo
- 13396 SUBLINE Dragon
- 45471 SYSTEM OF A DOWN Fray For War/Bombers

POSTER FLAGS \$16.00 - Printed on a 30" x 40" polyester cloth.



- 40559 C. OF BODOM
- 24467 IRON MAIDEN
- 12285 METALLICA
- 42104 MOTORHEAD
- 25979 PANTERA
- 12309 SLAYER

- 18781 AC/DC Given The Dog A Bone
- 12241 BAD RELIGION Crossed Out Cross Logo
- 39626 BLACK SABBATH 1978 Sold Out Soul Group
- 28474 CRADLE OF FILTH Union
- 19765 DIMMU BORGIR Death Oak Camouflage
- 25974 DIO Last In Line
- 44048 DIMMU BORGIR Blue/Green/Poseid Logo
- 32349 DISTURBED Tormented Face
- 44784 HIN Funnest Of Hearts
- 44705 HIM Heartagram Logo
- 48611 IMMORTAL Demons Of Mind
- 12267 IRON MAIDEN Killers
- 24474 IRON MAIDEN Power Slave
- 10339 JIMI HENDRIX Live At Woodstock
- 44992 JUDAS PRIEST British Steel

- 12275 KISS Destroyer
- 19845 KORN Follow The Leader
- 44811 LED ZEPPELIN Symbol Logo
- 25916 MARILYN MANSON Halfwayland Band Photo
- 45727 M. MANSON Train Japans Photo/Agamul Logo
- 17181 METALLICA Kill Em All
- 12287 METALLICA Ride The Lightning
- 44805 MISFITS American Psycho
- 39711 NIRVANA Kurt Cobain Group Portrait
- 32711 PANTERA Logo With Circle Skulls Swallow
- 17780 PINK FLOYD Dark Side Of The Moon
- 17781 RAGE AGAINST MACHINE Fat Logo
- 12308 SLAYER Divine Intervention
- 24469 SLIPKNOT Band In Red Coversalls
- 46255 SLIPKNOT S In Pentagram Logo

BEANIES \$18.50 - Comfortable stocking caps with cool embroidered artwork.



- 45627
- 45475
- 45509
- 45784
- 45506
- 45796
- 45796

- 46080 AC/DC Red/High Voltage Lp Art
- 41220 AUDIOSLAVE Black & Grey/Red Circle Flame
- 22468 CLUTCH Maroon/Oval Logo
- 36054 DEFTONES Brown & Yellow Logo
- 24817 DROPKICK MURPHYS Black/Anarch Logo
- 43319 EVANESCENCE Black Logo
- 28322 GREEN DAY Black/Green Logo
- 46093 L. C. POSSE Navy Blue/Running/Hats/Headlines
- 46086 KORN Black/Logo & Freak Logo
- 46053 METALLICA Grey/SL Angel Logo

- 19696 MISFITS Black/White Skull
- 24669 MORBID ANGEL Black/Logo
- 41236 MUDVAYNE Black/Purple Logo
- 39803 NIRVANA Black/Red Sketch Logo
- 45418 RAMONES Black & Grey/Eagle With Club
- 45003 RUSH Black/2112
- 45580 SLAYER Black Logo
- 43221 SLIPKNOT Black Logo
- 48830 SOULFLY Black/Beanie/Symbol Logo
- 48165 SUBLINE Olive Green/Lord Logo

EMBROIDERED CAPS \$28.95 - High quality caps with artwork from your favorite bands.



- 45627
- 45475
- 45509
- 45784
- 45506
- 45796
- 45796

- 46042 AC/DC Lock Up Your Daughters W/Scam
- 48338 AC/DC Logo & Thunderbolt Logo
- 46041 CRY FUCKING Logo With Screaming Face
- 45922 DIO Killing The Dragon Logo
- 45585 GUNS N ROSES Roses & Poodle Circle Logo
- 42830 HATEBREED Skull & Maces Logo
- 23579 JIMI HENDRIX Guitar Logo
- 42081 KORN Logo/Red Circle Flame Design
- 45580 LED ZEPPELIN Swan Song & Symbol
- 46079 LININ PARK Father Logo & LP Logo

- 17827 LYNYRD SKYNYRD Logo
- 46086 MISFITS Logo With Skull
- 30222 MUDVAYNE Pyramid Logo
- 50992 MY CHEMICAL ROMANCE Logo/Coffin Crest
- 38500 OZZY OSBOURNE Logo Logo
- 28615 PINK FLOYD Dark Side Of The Moon
- 22110 RAMONES Presidential Seal Logo
- 45220 SLIPKNOT S Logo & Logo
- 17215 SUBLINE Fanning Sun Skull Logo & Flames
- 50107 VELVET REVOLVER Logo/Silhouette Logo

SINGLE WIDE CUFF ROCK WATCH \$45.95 - TRIPLE WIDE CUFF ROCK WATCH \$48.95

All watches are made of a quality, genuine leather to resist wear and cracking. The first number below each watch face represents that dial on the single cuff band and the second number represents that dial on the triple cuff band.



Rockabilia Order Form:
PO BOX 39 Dept 501
Chanhassen, MN 55317

Name: Phone:

Address: Apt #:

City: State: Zip:

E-Mail Address:

Item #	Item Description	Size	Qty	Item Cost

United States Bulk Mail Shipping Charges		Shipping	
Order Amount	Shipping	Order Amount	Shipping
Up to \$29.99	\$4	\$100 - \$129.99	\$11
\$30 - \$39.99	\$7	\$130 - \$149.99	\$12
\$40 - \$49.99	\$9	\$150 - \$179.99	\$13
\$50 - \$79.99	\$9	\$180 - \$199.99	\$14
\$80 - \$99.99	\$10	Over \$200	\$15

Priority Shipping: Add \$8 to Shipping Cost From Above.
U.S. Currency Only. Absolutely No Foreign Currency Will Be Accepted.
Check Orders Are Held For 10 Days.
Note: Prices Are Subject To Change. Delivery Time Is Determined By Availability And Shipping Method. To Guarantee Quick Delivery, Please Call 952 556-1121 For Product Availability

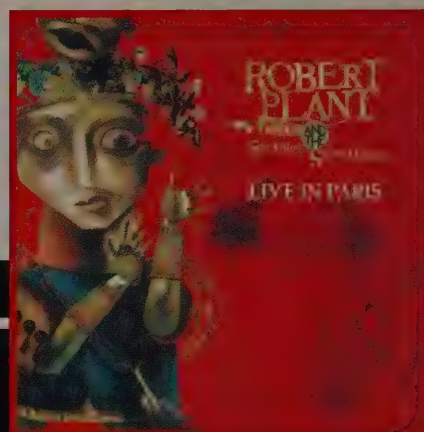
For Credit Card Orders, Please Call 952 556-1121 or Fax 952 556-1131

MOST APPAREL IS ALSO AVAILABLE IN SIZES MEDIUM AND 2X. PLEASE CALL: 952-556-1121 OR VISIT ROCKABILIA.COM FOR AVAILABILITY. 2X APPAREL COST AN ADDITIONAL \$2.00.

TOYS IN THE ATTIC

THE COOLEST GAMES & GEAR

BY FRANK CAFIERO



ROBERT PLANT AND THE STRANGE SENSATION LIVE IN PARIS

Recorded live in Paris on June 9th, 2005, all proceeds from this EP go to benefit Turtle Will, an organization dedicated to the improvement of the lives of traditional peoples in Ethiopia, Mali and Niger.

The EP includes four songs by Plant and his new band, The Strange Sensation. Track listings include *Shine It All Around*, *Freedom Fries*, *Tin Pan Valley* and a reworked version of the Zep classic *When The Levee Breaks*.

Songs are available on CD or can be downloaded from his Web site. For more info or to order go to robertplant.com.

ROBOCOP-12 INCH

Originally released in 6-inch scale in Movie Maniacs Series 7, this was one of the most popular action figures of 2004.

Now **McFarlane Toys** has released Robocop in massive and incredibly detailed 12-inch scale... And this version is battle-damaged.

For more information, please visit **McFarlane** on the web at www.Spawn.com.

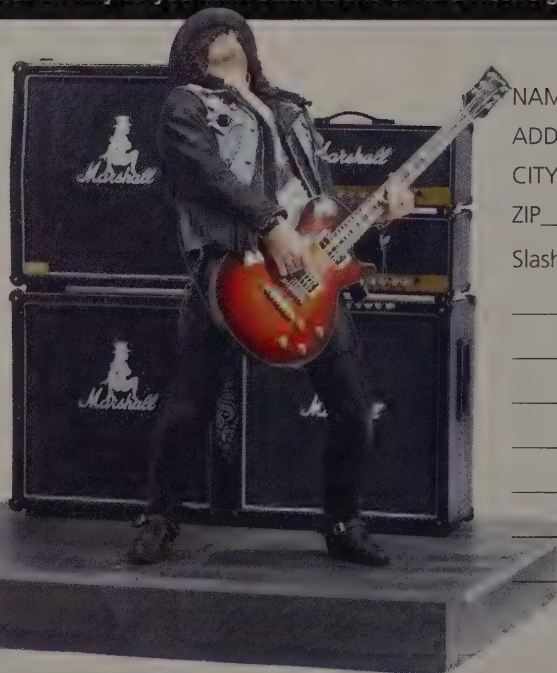


SLASH GIVEAWAY

Hit Parader and **McFarlane Toys** are teaming up to give away 5 deluxe boxed sets featuring Slash, one of rock and roll's most famous and accomplished guitarists in a signature pose complete with leather jacket and tophat. Boxed set includes guitar, two amps, two speaker cabinets and a larger stage-style base.

Captured in incredible detail that you expect from **McFarlane toys**.

All you have to do to win one of these five incredible statues is write a few lines on why you think Slash is one of Hard Rock's greatest guitarists.



NAME _____

ADDRESS _____

CITY _____ STATE _____

ZIP _____ AGE _____

Slash is one of Hard Rock's greatest guitarist because:

Send your entries to: **SLASH GIVEAWAY**,
HIT PARADER 210 ROUTE 4 EAST, Suite 211, PARAMUS, NJ 07652
Winners will be chosen at random.

THE DOUG MAHNKE STYLE OF COMIC BOOK PENCILING/ THE TOM NGUYEN STYLE OF COMIC BOOK INKING

So, you think you have what it takes to become a comic book artist? Then check out these two DVDs by top comic artist Doug Mahnke and hardcore inker Tom Nguyen.

In **The Doug Mahnke Style of Comic Book Penciling**, superstar artist Doug shares his techniques as he pencils a complete comic

page from start to finish. Along the way he shares valuable tips and tricks on storytelling, layout,

faces, ripped guys, monsters and sexy women.

Then jump to **The Tom Nguyen Style of Comic Book Inking** and watch as Tom shares his inking secrets as he polishes off an entire penciled page and struggles to make deadline. Tom

demonstrates contemporary inking techniques with various tools. Advice is given on tool recommendations, texture, shading and more.

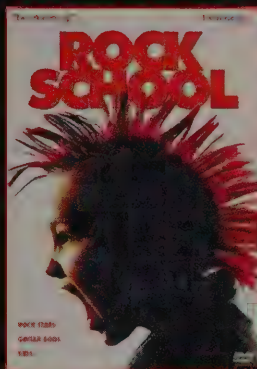
These DVDs raise the bar in the genre of art instructional video with over five hours of incredible drawing and inking footage.

So if a future in the

comic book industry is something you're thinking about, then these two DVDs will be invaluable tools to help get you there.

HP MOVIE REVIEWS

www.TomNguyenArt.com

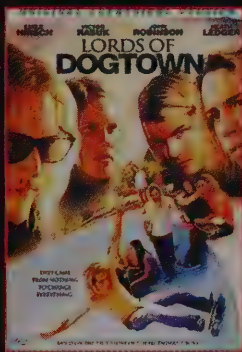
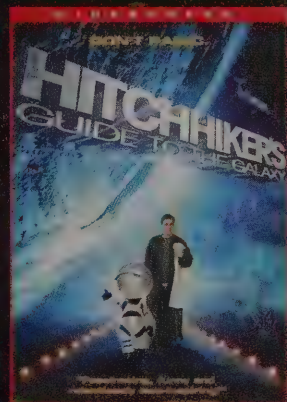


ROCK SCHOOL

At some point in their lives, everyone dreams of becoming a rock star - feeling the roar of the crowd, basking in the adoration of legions of fans, experiencing the adventures of life on the road. Now imagine fulfilling that dream at only ten years old. Welcome to Rock School. At the real life School of Rock, Paul Green teaches a group of misfit kids the basics: Power chords, head banging, and being a rock star. Going to school was never this cool.

THE HITCHHIKER'S GUIDE TO THE GALAXY

Just before the Earth is destroyed in order to build an intergalactic hyperspace bypass, Arthur Dent (Martin Freeman) learns that his friend Ford Prefect (Mos Def) is an alien. Thankfully, Ford helps Arthur escape his doomed planet by hitchhiking on a passing spaceship with a handy copy of the book *The Hitchhiker's Guide to the Galaxy*.



LORDS OF DOGTOWN

Tells the radical true story behind three teenage surfers from Venice Beach, California, who took skateboarding to the extreme and changed the world of sports forever. Stacy Peralta (John Robinson, Elephant), Tony Alva (Victor Rasuk, Raising Victor Vargas) and Jay Adams (Emile Hirsch, The Girl Next Door) are the Z-Boys, a bunch of nobodies until they create a new style of skateboarding that becomes a worldwide phenomenon. But when their hobby becomes a business, the success shreds their friendship.



TECH TALK WITH THE ROLLING STONES

BY P.J. MERKLE

It is the proverbial eye of the hurricane—that spot of unexpected tranquillity in an otherwise hectic and crazed environment. It is the spacious backstage area reserved for the Rolling Stones—along with their sizable entourages—in each arena and stadium in which they perform during latest world tour.

All around this legendary band—who are celebrating their year-long, globe-spanning road jaunt with the release of their latest album—chaos seems to reign; teams of technicians scurry about to make sure the massive lighting rigs and miles of electrical circuitry are properly wired. Legions of roadies move around the group members like a well-oiled machine, carting everything from huge equipment crates to delicate tuning devices. Over two hundred staff workers are employed each night to perform the sundry activities needed to put on the Stones' massive show. In addition, another hundred "day workers" are hired in each and every tour city to assist in the building of the band's massive 250 foot stage, and to help take care of the countless other little necessities that distinguish any Rolling Stones tour.

But sequestered in their huge, tightly-guarded backstage area, Mick Jagger, Charlie Watts, Ronnie Wood and Keith Richards seem virtually oblivious to the frenzied activity that surrounds them. They're busy shooting pool, playing video games with their associates, reading financial reports or merely visiting with friends in one of their lushly appointed hospitality rooms. After four glorious decades on the road, the Stones certainly know how to do things right! They travel from city to city in their own plane, stay in the most expensive suites of the world's best hotels and only eat in the most trendy restaurants. Everything about a Rolling Stones tour is first class, from the furnishings in their dressing rooms to the array of merchandise sold seemingly every few feet throughout the giant stadiums that serve as their homes away from home. But what *really* stands apart as the epitome of "first class", the unquestioned "best in the world" in this rock and roll version of *Lifestyles of the Rich And Famous*, is the music itself. Nobody but nobody has ever created a musical legacy like the Rolling Stones, and each and every night, Sir Mick (he was knighted by the Queen in the late '90s), Keith and the boys are only too happy to put it *all* on display.

"When we started planning this tour, we sat down to decide which songs to play and which ones to leave out," Richards said. "That is always one of the most difficult tasks we have. We know there are certain songs that have to be in there, otherwise the dear paying customers may want to kill us. And then there are the ones that we feel are necessary, perhaps a song or two that we haven't performed in a while. But after that is when the fun begins. We may prepare any number of

songs for the stage, then shift things around occasionally just to keep things interesting."

Interesting, indeed! Hitting the stage to the strains of one of their earliest hits, their ironically appropriate version of Buddy Holly's classic *Don't Fade Away*, the Stones proceed to put on a two-and-a-half hour marathon that is a veritable blueprint for everything a great rock and roll show should be. Effectively utilizing a giant LED screen located at the back of the stage to both project giant blow ups of their own image as well as "video enhancements" for many of their legendary songs, the performance stands as a feast for both the eyes and ears.

From *Under My Thumb* and *Brown Sugar* to *Jumping Jack Flash* and

Satisfaction, seemingly every great song from the Stones extensive catalog of classic rock and roll hits is wheeled out for inspection by the

hard working four-man unit—which for this tour is augmented by a brass section and background singers as well as by tour bassist Darryl Jones. With Jagger racing back and forth across the giant stage platform and Richards cranking out riff after riff in his uniquely effortless style, the Stones prove that they still can play with more energy and drive than bands half their age.

No moves are wasted and every moment is effectively utilized; it is as if every second is designed for maximum impact—and, as it turns out, it is!

"We try to avoid letting things get too boring," Richards said. "We work with some brilliant people who know how to design stages as well as video and lighting effects that are truly amazing. They make our work easy. All we have to do is go on stage each night and have fun. That's still what this is all about. Forget the big stages and the big arenas. We'd rather do this in a club if it was feasible. It's not about the show—although that's part of it. For this band it's still all about the music, it's all about rock and roll."

Of course, all this on-the-road-again excitement has led directly to one unavoidable question—is this the last time that audiences around the world will be treated to the sight of the Rolling Stones performing on the concert stage. After all, with each band member now on the far side of 60, and their pockets long-ago lined with enough rock and roll lucre to finance a

"We know there are certain songs that have to be in there, otherwise the dear paying customers may want to kill us."



small revolution (or even a big one, come to think of it), fans far-and-wide have begun to wonder what keeps these guys motivated. After all, while their style of touring is far-from-vigorous, with all the luxuries of a five-star hotel accompanying them wherever they go, the energy they exert on stage each-and-every night is still enough to put many young bands to shame. So what keeps this seminal rock unit rolling on at this well-seasoned stage of their hallowed careers? And how much longer might we see the Rolling Stones rocking through our lives? For his part, Richards has heard all these questions on countless previous occasions. But he does his

best to smile and offer the most heart-felt reply he can muster.

"You know, at this stage of my life it doesn't count to look too far ahead," he said. "I didn't know if this tour would ever happen. Just a year ago I probably would have said it wouldn't. We each have our own lives, but the Stones are still very central to who we are. If the opportunity comes, we try to take advantage of it to the best of our abilities. Will we tour again? Who knows? Right now I'm just focusing on trying to make it through this one."

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE



YAMAHA

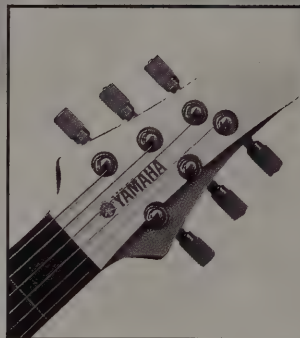
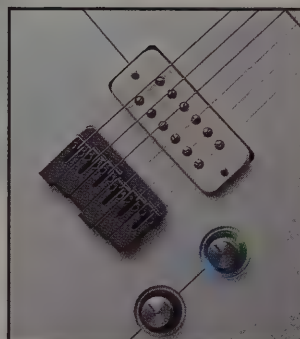
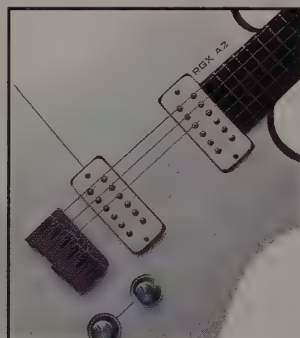
Yamaha's new RGX-A2 is a mix of classic and modern that's innovative and unique enough to make it one of the more intriguing and unusual electric guitars to come our way in a while. At first, it looks like a normal electric guitar: sleek double-cutaway Strat-based body shape, 2 pickups, 6 strings, a knob or two...but it weighs only 5 pounds - unusually light for a full-size guitar with a sound this hot and muscular, and the first real clue to just how different it is. Let's take a closer look.

The RGX-A2's body makes radical, strategic use of air - or should we say, A.I.R., as in Alternative Internal Resonance, which is the term Yamaha's come up with for its proprietary construction of this particular body, which sandwiches a lightweight wood core between harder, heavier front and back surfaces. Specially designed internal hollows - "sound tubes," Yamaha calls them - not only cause the entire inside to vibrate, like an acoustic guitar, but also intensify those vibrations and channel them to the pickups, to fatten and punch up the output. The heavier front and back help enhance sustain, while maintaining a shocking light and ergonomically beneficial overall weight. Meaning it's very comfy to wear and play...and if it's that light, think about the stage moves you could pull off while wearing it!

Mounted on that body are: a bolt-on maple neck with smooth 22-fret rosewood fingerboard; two Yamaha Alnico-magnet "soapbar"-style pickups (patterned after the classic Gibson single-coil humbuckers); a fixed-tailpiece bridge which further enhances sustain; and most interestingly, an LED-lit cylindrical diecast pickup selector knob that glows blue for the bridge and green for the neck, and an LED-lit master-volume knob which, in the tradition of Eddie Van Halen's single-pickup guitars, is the only control knob aside from the selector. The LEDs are not only cool-looking, they also make the knobs more functional in dark or low-lit stage situations - it's a wonder nobody's ever thought of this before, and hats off to Yamaha for coming up with it now! Plus, knobs that light-up are fully in keeping with the "light"

motif of the RGX-A2's weight...as are the lightweight barrel tuners at the far end of the neck.

With all its striking, possibly revolutionary mixing of old and new, its remark-



able tone and playability, the RGX-A2 carries a list price of \$799. Not "cheap," but considering what's gone into it that price tag is stunningly...ahem, light.

For more info on the RGX-A2 and Yamaha's many other electric guitars and basses, acoustic guitars, drums and keyboards, head online to www.yamaha.com.

A GUIDE TO THE LATEST GEAR

PEAVEY CLASSIC GUITAR AMPS & JSX412 GUITAR CABINET

Peavey's redesigned its renowned Classic Series all-tube guitar amps, with new chassis design to contain the distinctive sound and circuitry that's made these versatile models so popular since introduced in 1991. There are also two new models, the Classic 30 head and matching 212 cabinet. All Classic Series amps feature three 12AX7 preamp tubes and four EL84 power amp tubes, and come in two 50-watt designs plus a 30-watt combo to go with the new 30-watt head/cab pair. The Classic 50/212 (with two 12-inch Blue Marvel speakers) and Classic 50/410 (four 10-inch speakers) each have active presence controls, while all models have 3-band EQ plus footswitchable channel and reverb. The 50 watt models list for \$949.99; the Classic 30 Combo (with a single 12-inch speaker) for \$699.99; the Classic 30 head for \$649.99, and the Classic 212 cabinet with two 12-inch Blue Marvel speakers for \$549.99.

And Peavey's JSX amps, which we've covered here more than once, now have a new cabinet too, the JSX 412 with direct-out crossover/speaker simulator to send its signal direct to a recording or live-mixing console...without bypassing the speakers themselves, so you can crank at full stage volume while sending a perfect facsimile of the miked cabinet discretely to the house system, with no bleed. The cabinet also has for custom-designed, rear-mounted 12-inch JSX speakers. The JS in JSX stands for Joe Satriani, the guitar great who designed these amps and cabs with Peavey, and who says "these 4 x 12 cabs truly rock - they're an engineer's dream, and a guitar player's, too!" For more info visit www.peavey.com online.



GuitarToolBox



FREE
POSTER INSIDE

THE TOOLS YOU NEED FOR YOUR GUITAR

TUBULAR NYLON STRAP

PLANET WAVES GUITAR TOOL BOX

The new Planet Waves Guitar Tool Box contains four items no guitarist should be without: a five-pack of the new Planet Wave SurePicks we covered here recently, with their overmolded rubber grips to prevent slippage; a Headstand string-changing stand to hold the neck in place during restringing; the Swiss Army Knife-life Pro-Winder 4-in-1 peg winder that also has built-in string-cutter, string-puller and bridge-pin puller; and a thick, soft, black tubular nylon strap with an already "broken in" feel. There's also a poster of such Planet Waves endorsers as Joe Satriani and members of Slipknot. At \$54.99 list, it practically sells itself as a nice holiday gift idea. For more on this and Planet Waves' many other guitar accessories, check out www.planet-waves.com online.

HIWATT DESKTOP BULLDOG AMP

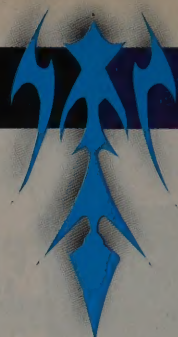
When we call Hiwatt's Desktop Bulldog a great little amp, we mean LITTLE...and we mean GREAT, too! Hiwatt, that legendary name in British amps, has come up with an incredibly small and powerful and affordable mini-amp that's NOT just for practice—this sucker can crank! Clean or dirty, it's totally suitable for recording, too. This, despite its rated output at just 1 watt, and its dimensions at 7" high, 6" wide and 4" deep, with a 3.5" speaker. One indication there's more than meets the eye here: its cabinet is wood, not plastic. It has gain level, volume and tone controls. All this for \$59.98 list. As The Beatles once sang: "Hey Bulldog!" for more info visit www.hiwatt.com online.



HIT PARADER 97

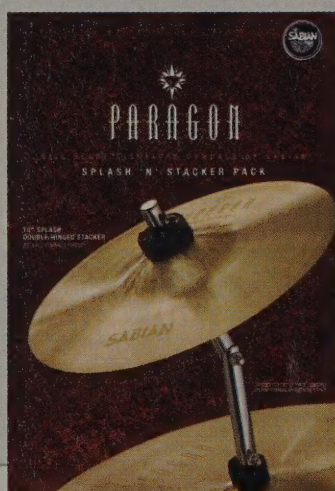
INSTRUMENTALLY SPEAKING

DRUM



PHOTOS ON DISC

SABIAN



Sabian, the Canadian cymbal-making giant, led the way in the "stack-pack" innovation of packages sets of small, splash or bell cymbals...so it makes sense that Sabian now has a neat new add-on product in its Neal Peart Signature line, named after the monster drummer of Rush fame: the Peart Splash 'n' Stacker Pack has a bright, piercing 10-inch Paragon series splash cymbal, plus a double-hinged Cymbal Stacker mount to put it atop an existing cymbal stand, the double-hinge being an especially cool feature allowing maximum placement adjustability that also saves space and money - nice. For more on this and Sabian's enormous variety of other cymbals and accessories, check out www.sabian.com online.

EVANS

From cymbals now to drumheads, with England's venerable Evans - which has responded to popular demand and expanded its innovative EMAD (Externally Mounted Adjustable Damping) line of bass drum batter heads to include its popular Resonant Bass Heads. The 7-mil-thick Resonant head now has the EMAD system's fixed internal damping ring, plus two interchangeable external foam rings that dampen overtones around the edge of an offset 5" port— so you can change sound, focus pitch and enhance attack and sustain for three different sounds, without ever removing the head. The darker-colored, firmer external ring makes for a faster, sharper attack and the lighter-colored, softer ring a rounder tone more suited to high-tuned smaller bass drums. EMAD Resonant heads are sized between 18 and 24". For more info head to www.evansdrumheads.com online.



PRO-MARK

Finally, drumstick giant Pro-Mark, proving for the umpteenth time it does way more than sticks, now distributes the very cool and useful products made by Grip Peddler, Inc. Grip Peddlers are specially designed, adhesive-backed cushioned pads that attach to bass drum and hi-hat pedals to add non-slip traction for better pedal control, and absorb shock and vibration to make playing more comfortable and less physically taxing. They're made of a rubber-like material that can be washed and reused and cut to shape as needed, and they're perfect for drummers who like to play barefoot. Grip Peddlers are used and endorsed by pros like Carter Beauford with the Dave Matthews Band - I know, I know, they ain't metal, they ain't remotely hard rock...but that dude's a MONSTER! For more on Grip Peddlers and Pro-Mark's huge range of sticks, mallets, brushes and accessories, hit www.promark.com online.





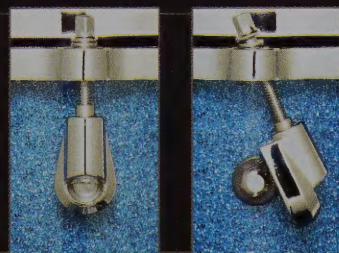
A Mystery No More

Absolute Nouveau Lug

Innovative design lifts the lug off the drum for increased sustain.

It allows head changes in less than 30 seconds.

Yamaha innovations are developed with the music and musician in mind.



"TOP 10 BEST LIVE BAND OF ALL TIME"

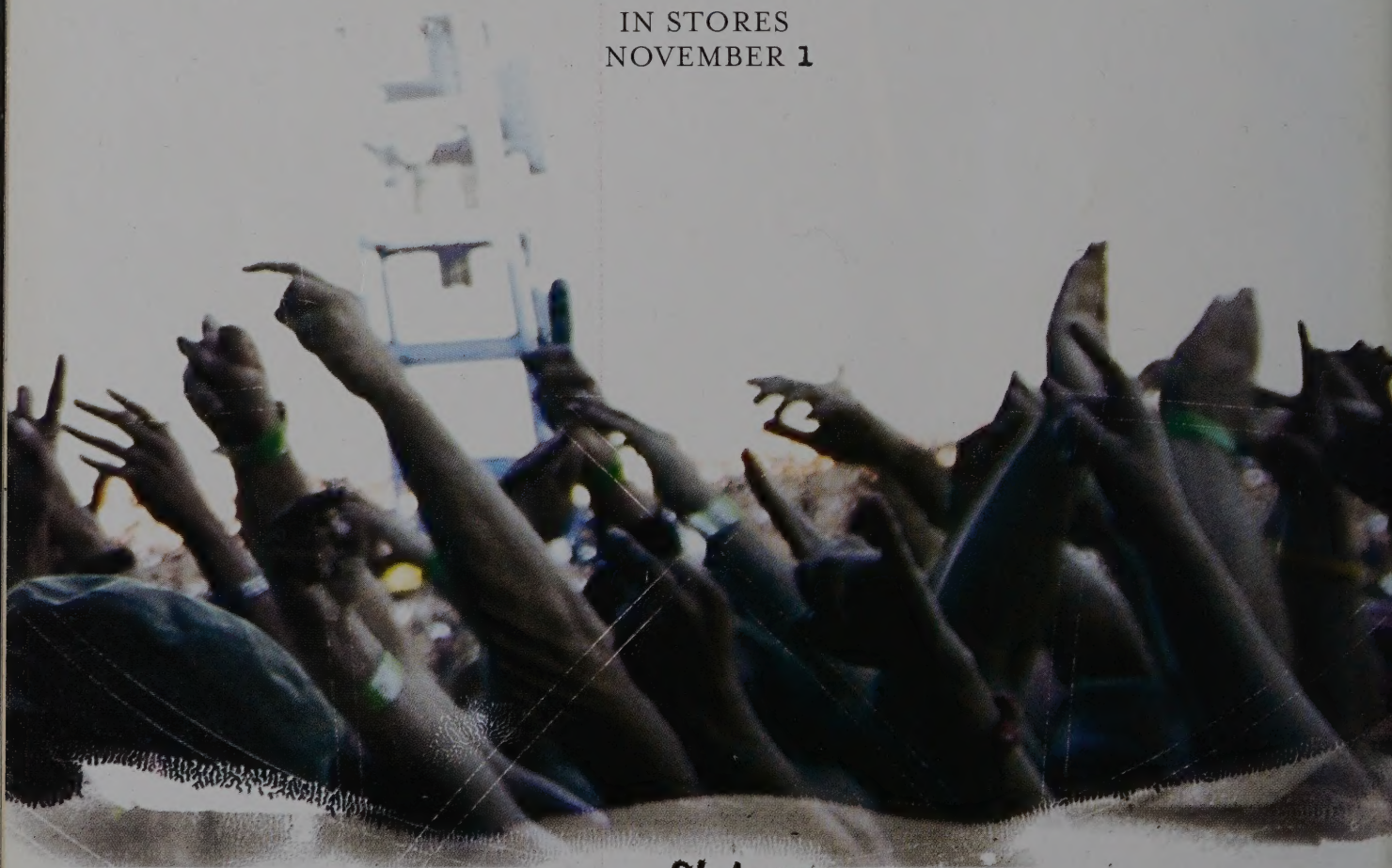
-REVOLVER

Slipknot

9.0: LIVE

2-DISCS, 24 TRACKS

IN STORES
NOVEMBER 1



CATCH Slipknot ON

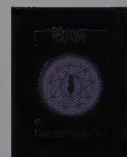
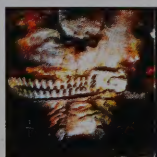
THE SUBLIMINAL VERSES TOUR: THE FINAL VOLUME

-WITH-

ASTLEY DYING & UNLEASH

ROADRUNNER
RECORDS 25

SLIPKNOT1.COM
ROADRUNNERRECORDS.COM
© 2005 ROADRUNNER RECORDS, INC.



INFECTED FOR PSP
IN STORES 11/15